1992年1月16日 第三種郵便物認可
1994年5月10日発行（毎月1回10日発行） 通巻第35号

# 漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

## MANGAJIN

No. 35

# FORTUNE-TELLING in JAPAN

定価950円
（本体922円）
22101133940035

やっとでました！
Yatto Demashita!

# It's Finally Here!

## The first 24 'Basic Japanese Lessons' from *Mangajin*, compiled in book form.

**Basic Japanese Through Comics** is the ideal supplement to learning Japanese from textbooks. The book uses lifelike situations from real manga to explain linguistic and cultural points quickly and memorably. Each chapter one specific concept of basic Japanese—a phrase, word, or hard-to-grasp idiom—is carefully examined and explained. The lessons cover a wide array of Japanese expression and illustrate usage and cultural context, providing insights into not only the language, but the way the Japanese behave, think and see the world as well.

"...a delightful volume that both educates and entertains. This is 'real' Japanese as spoken by the natives...I highly recommend this book to those who wish to study real 'live' Japanese in its genuine socio-linguistic context."
• Glen Fukushima, Director, AT&T Japan, and former U.S. trade negotiator

"Basic Japanese through comics presents the reader with enjoyable material as well as valuable information on Japanese language and culture. I recommend it highly as a reference book for learners of Japanese."
• Professor Akira Miura, U. of Wisconsin, and author of *Japanese Words and Their Uses*

***Learn essential expressions and get a slice-of-life look into Japanese society at the same time!***

### *Each chapter gives you an average of six pages of illustrations from manga covering:*

1. *Yoroshiku o-negai shimasu*
2. *Sumimasen*
3. Feminine Speech
4. Gaijin Bloopers
5. Hiragana, Katakana and Manga
6. *Ohayō & Omedeto Gozaimasu*
7. Creative Kanji Readings
8. *Domō*, The All-Purpose Word
9. *Dōzo*
10. *Baka*, The Basic Insult
11. *Shitsurei*
12. *Ii*, The "Good Word"
13. *Yatta*! The Exclamation
14. Saying Goodbye
15. The Concept of *Komaru*
16. Counters and Classifiers
17. Baby Talk
18. Informal Politeness
19. Introductions
20. "*—sama*" Words
21. Hesitating with *Anō*
22. The Wide World of *Desu*
23. *Hai* (Part 1)
24. *Hai* (Part 2)

## Order Yours Today!

**Only $14.95/¥2500 in Japan**

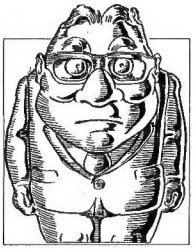
**In the US, order through *Mangajin* .....Tel: 800-552-3206/Fax: 404-590-0890**
**In Japan, order through SSKC .....Tel: 03-3479-4434/Fax: 03-3479-5047**

漫画人
MANGAJIN
No. 35, May 1994

# CONTENTS

page 7

page 10


page 66

## FEATURES 特集 tokushū

**7 Political Cartoon**
Will the Hosokawa administration be as ephemeral as the cherry blossoms in spring?

**10 Fortune-Telling in Japan**
Could this be the Japanese businessman's ultimate secret? A surprisingly wide range of people in Japan seem to be willing at least to listen to what the fortune-teller says—and there are plenty of fortune-tellers to listen to.

## DEPARTMENTS 連載／コラム rensai/koramu

**4 Letters** Info on student exchange organizations.

**5 Brand News (Innovative uses of the Japanese language)**
Why would you call a fruit drink *Pa-Pi-Pu-Pe-Ponchi*?

**16 A Taste of Culture**
Not all Japanese people are fans of *wagashi* (和菓子), traditional Japanese confections, but there are enough enthusiasts to support a thriving *wagashi* industry.

**20 Book Reviews**
T.R. Reid, Tokyo Bureau Chief for *The Washington Post*, teams up with Hirokane Kenshi, creator of *Kachō Shima Kōsaku*, for a book of advice to Japanese salarymen.

**22 Computer Corner**
KanjiBase, an electronic kanji dictionary for the PC, also lets you create your own customized glossaries.

**30 Basic Japanese: *Mono* (Part 1)**
*Mono* can refer to a number of "things." We provide a manga overview of the range of uses, making it easier to get a feel for the word.

**84 Vocabulary Summary**

**86 Classifieds**

## MANGA 漫画 manga

**26 *Calvin and Hobbes***, by Bill Watterson

**28 *The Far Side***, by Gary Larson

**36 *Binbō Seikatsu Manyuaru*** • ビンボー生活マニュアル, by Maekawa Tsukasa

**40 *Obatarian*** • オバタリアン, by Hotta Katsuhiko

**42 *Furiten-kun*** • フリテンくん, by Ueda Masashi

**45 *Naniwa Kin'yūdō*** • ナニワ金融道, by Aoki Yūji

**66 *Arerugen*** • アレルゲン, by Nakasa Yoshirō

*Mangajin* is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

**Editor & Publisher**
Vaughan P. Simmons

**Translation Editor**
Wayne Lammers

**Advising & Contributing Editors**
Peter Goodman, Karen Sandness
Frederik L. Schodt, Jack Seward

**Contributing Writers/Editors**
Patricia O'Neill-Brown, Okuyama Ikuko,
Angela Jeffs, John McKinstry,
David Rosenfeld

**Associate Editor**
Ben Beishline

**Editorial Assistant**
Virginia Murray

**Art & Graphics**
Ashizawa Kazuko

**Business Manager**
Kathy Saitas
Tel. 404-590-0092 Fax 404-590-0890

**Subscription/Office Manager**
Mary Ann Beech
Tel. 404-590-0091

**Marketing Manager**
Greg Tenhover
Tel. 404-590-0270

**Advisory Board**
Doug Reynolds,
John Steed, William Yamaguchi

**Cover** by Yong Sook Jeon & Kazuko

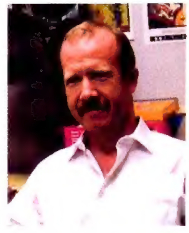
**Printed in U.S.A.**

*Mangajin* (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Pkwy., Suite 421, Marietta, GA 30062.

Second class postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: MANGAJIN, P.O. Box 7119, Marietta, GA 30065. USPS # 006137.

Subscription prices:
$35/year in US, US$50/year in Canada.
Overseas (except Japan) subscriptions:
US$80/year
Exclusive agent in Japan:
Sekai Shuppan Kenkyu Center,
Minami Aoyama 2-18-9, Minato-ku, Tokyo
Tel. 03-3479-4434, Fax 03-3479-5047.
Subscriptions in Japan: ¥9,000 and ¥8,000/year

## Publisher's Note



**One of the questions** I am most frequently asked is, "Why is a magazine like *Mangajin* published in Atlanta?" The answer is quite simple. When I started developing *Mangajin*, I was living in Atlanta (the first issue was put together in my living room), and although there are other cities that would seem to provide a better environment, at least in terms of local free-lance talent, the additional expense of operating in a place like San Francisco or New York makes the move impractical. So, we plan to stay in Atlanta for the time being.

Just recently, another Japan-related magazine has sprung up in, of all places, Atlanta. Actually, it was about a year ago that Steve Leeper and Elizabeth Baldwin started their publication, *Japan Related*, a cross-cultural magazine primarily for people working at Japan-related companies. Once again, the domicile of the founders determined where the magazine was published.

Steve and I met for the first time a few months ago, and in the course of our conversation, he asked about the possibility of *Mangajin* doing some consulting on the business side of *Japan Related*. Since we were actively seeking additional investors at the time, I suggested that his backers simply make an investment in *Mangajin*, and we would be happy to tell them everything we know about the magazine business. One thing led to another, and in the end it was decided that the two companies would merge, and that *Mangajin* would become the publisher of *Japan Related*.

Although *Japan Related* was originally intended as a medium for promoting cross-cultural understanding in the Japan-America workplace, it is actually being read by a much wider range of people. We hope to expand that range even further; for example, we will gradually add some Japanese translations of the articles so Japanese and American readers will have equal access to the ideas and opinions in the magazine. Watch this space because in a future issue of *Mangajin* we will be making a special offer to introduce *Japan Related* to our readers.

Vaughan P. Simmons

The name ***Mangajin*** is registered in the U.S. Patent & Trademark Office.

Copyright © 1994 by Mangajin, Inc. All rights reserved.
• *Calvin and Hobbes,* by Bill Watterson, from *The Authoritative Calvin and Hobbes,* copyright ©1990 Universal Press Syndicate, and from *The Days Are Just Packed,* copyright ©1993 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY. • *The Far Side,* by Gary Larson, from *The Chickens are Restless,* copyright ©1993 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY. • *Furiten-kun,* by Ueda Masashi, first published in Japan in 1992 by Take Shobo, Tokyo. Publication in MANGAJIN arranged through Take Shobo. • *Obatarian,* by Hotta Katsuhiko, first published in Japan in 1990 by Take Shobo, Tokyo. Publication in MANGAJIN arranged through Take Shobo. • *Naniwa Kin'yūdō* by Aoki Yūji, first published in Japan in 1990 by Kodansha, Tokyo. Publication in MANGAJIN arranged through Kodansha. • *Arerugen,* by Nakasa Yoshirō, first published in Japan in 1993 by Kodansha, Tokyo. Publication in MANGAJIN arranged through Kodansha. • *Dai Tōkyō Binbō Seikatsu Manyuaru,* by Maekawa Tsukasa, first published in Japan in 1988 by Kodansha, Tokyo. Publication in MANGAJIN arranged through Kodansha.

# Japan And The Art Of Landing Feet First.

The Daruma Doll is a Japanese good luck symbol, bottom-weighted to always land feet first. To make a wish you paint in one of the eyes. When the wish comes true you gratefully paint in the other eye. This is the *non*-business side of Japan you need to know in order to understand its business side.
All the books you need to fully know the real Japan are now at KINOKUNIYA (Kee-no-ku-nee-yah)—in both English and Japanese.

BOOKS KINOKUNIYA

## KINOKUNIYA BOOKSTORES

*The Largest Japanese Bookstore Chain in The U.S. and Japan*

| | | | |
|---|---|---|---|
| *San Francisco* (415)567-7625 | *Los Angeles* (213)687-4480 | *Costa Mesa* (714)434-9986 | *New York* (212)765-1461 |
| *San Jose* (408)252-1300 | *Torrance* (310)327-6577 | *Seattle* (206)587-2477 | *New Jersey* (201)941-7580 |

©1992 KINOKUNIYA BOOK STORES OF AMERICA CO., LTD.

MAGNOLIA STUDIOS

名刺

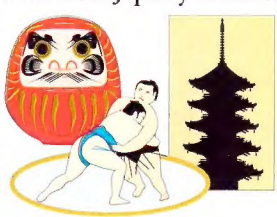
BUSINESS CARDS

- AGFA Accuset 1000 with Kanji RIP
- Output: Film/RC Paper
- 500/Two-sided Cards $120
- 500/Second Name Card $100
- **HANKO** (traditional Japanese name stamp) self-inking, in red,blue,black and green,made to order $50.

120 Interstate North Parkway East
Building 400, Suite 444
Atlanta, GA 30339

Tel: (404) 988-9551
Fax: (404)988-9539

Whichever Japan you know,



you'll find it here...

JapanClips™
EPS clipart for Macs and PCS
230 images including calligraphy, $99
Explanatory previewer included
Matsuri Graphics
P.O. Box 6926, Bloomington IN 47407
812-336-1326 fax 812-339-5422
Call or fax for a free color pamphlet

## Letters to the Editor

MANGAJIN *welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890*
日本語の投書も大歓迎です。日本在住の方は世界出版研究センターへ送っていただいて結構です：〒107東京都港区南青山2-18-9, Fax: 03-3479-4436

## Hoping to host

Your classified ad section gave me the idea that perhaps you might know of an organization which brings Japanese high school students to America. My family has hosted one French and two German students while they attended our local high school. But my 15-year-old son has been studying Japanese, so we would like to host a student from Japan. Any suggestions?
KATHY HARSANYI CRUSOE
Greenwich, CT

*A good place to start is your local high school, which may already have an affiliation with a student exchange organization. One group we learned about, the* ***Council on International Educational Exchange*** *(212-661-1414), arranges school-to-school partnerships, which include 3-week exchange visits between schools.*

*If the high school can't help, it's time to go to the library. Using a set of books called* Encyclopedia of Associations *(Gale Research, 1994), we found all sorts of exchange programs, profit and non-profit, for students and adults. We called some that looked promising, and learned about the following hosting opportunities. All are non-profit, and all bring high school students from Japan. Most also offer "outbound" programs for American students.*

***AFS Intercultural Programs*** *(800-876-2377); offers academic year, semester and summer hosting programs; also offers "Aunt/Uncle family" option to meet students being hosted by other families.*

***American Intercultural Student Exchange*** *(800-SIBLING); offers academic year and summer programs.*

***ASPECT Foundation*** *(800-879-6884) offers academic year, semester and summer programs for both high school and college students.*

***EF Foundation*** *(800-44-SHARE) offers academic year and semester programs.*

***Open Door Student Exchange*** *(800-366-6736) offers 3-month, 5-month and 10-month programs.*

***Youth for Understanding International Exchange*** *(800-424-3691) offers academic year, semester and summer programs, as well as a summer sports exchange.*

*Many chapters of the* ***Rotary Club*** *also arrange exchanges, and host families do not have to be members.*

Mangajin *is not in a position to endorse or recommend any of these programs—you'll have to do some investigating. To help you do your homework, the nonprofit* ***Council on Standards for International Educational Travel*** *has developed a list of standards to measure various programs which offer travel & exchange experiences to high school students. They offer the "Advisory List of International Educational Travel and Exchange Programs," which includes organizations that arrange homestays. The booklet is mailed to all high schools, but is also available for $8.50 from the Council at 3 Loudoun Street SE, Leesburg, VA 22075 (703-771-2040).*

*Cultural exchange is not limited to high school students and their families. There are also opportunities to host or befriend visiting Japanese adults. More than 200 communities in the United States have sister-city relationships with towns in Japan, and these sometimes produce groups of visitors on "goodwill tours" seeking short-term homestays (contact Sister Cities International for a list: 703-836-3535).*

*Other places to call for information are local Japan-America societies and the foreign students' office of local colleges or universities. They may know of groups which link foreign university students with area residents for holiday homestays or just for friendship. In* Mangajin's *hometown, for example, there is the Atlanta Ministry with International Students (404-892-8461).*

# BRAND NEWS

## Innovative uses of the Japanese language

パピプペポンチ
*Pa-Pi-Pu-Pe Ponchi*

### Pa-Pi-Pu-Pe Punch

**From Asahi Breweries,** Bireley's *Pa-Pi-Pu-Pe Ponchi* adapts the familiar sing-song reading of the kana syllabary that resounds in every Japanese child's ears. Usually, schoolchildren recite the "H-row" of the kana — *ha* ハ, *hi* ヒ, *fu* フ, *he* ヘ, *ho* ホ — without the little circle or *maru* ( ゜ ) which indicates a "p" pronunciation, so *pa-pi-pu-pe* . . . adds a twist, and has a significance in this case.

The fruits listed on the label—*pain'appuru* ("pineapple"), *piichi* ("peach"), *appuru* ("apple") and *pea* ("pear") —provide the links to the syllabary on which this wordplay or *share* (洒落) depends. Of course, with the exception of "pineapple," perfectly good indigenous Japanese words exist for these fruits (peach = 桃, *momo*; apple = りんご, *ringo*; pear = 西洋梨, *seiyō nashi*); but Asahi chose the pop-style, katakana versions to come up with a name that is simply "punchier."

Available from vending machines and convenience stores, *Pa-Pi-Pu-Pe-Ponchi* is a recent entry into the growing market for fruit drinks containing added pulp (*c.f.*, 果実ごこち (*Kami-Gokochi*), *Mangajin* No. 24, page 7). Asahi makes *Pa-Pi-Pu-Pe-Ponchi* under a licensing agreement with Bireley's.

Thanx to: Kate Reid in Tokyo

**Send us your examples** of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065


**Gateway Japan**

***YOUR WINDOW TO JAPAN-FOCUSED INFORMATION AND RESOURCES***

***Gateway Japan On-line***

A 24-hour on-line information service featuring business opportunities (including a daily flow of tender announcements from the Japanese government); policy, business and research reports; government documents; statistics and export/trade "how tos"; news clips and bios; notes on culture/history. Low subscription fees and on-line charges. Call to receive a free information package.

***Academic Focus Japan***

In one easy-to-use volume, all you need to know about over 140 Japan-related **degree and language programs** on North American campuses, plus campus resources, activities and K-12 teacher support materials. Appendices include over 1500 related organizations such as: exchange programs; information resources; schools in Japan; culture groups; funding sources; journals and publishers; and much, much more. Special pre-pub price for *Mangajin* subcribers—$30.00 (plus $5.00 p/h).

***Focus Japan II***

*A Resource Guide to Japan-oriented Organizations.* Over 190 profiles on organizations in North America with listings of over 600 more. Special rate for *Mangajin* subscribers $39.95 (plus $5.00 p/h). If purchased with *Academic Focus Japan*, ONLY $30.00.

**Contact Gretchen Shinoda at 202-884-7646**
**Gateway Japan; National Planning Association;**
**1424 16th St., N.W. #700; Washington, D.C. 20036**



SASUGA
流石
JAPANESE
BOOKSTORE

***MAKE STUDYING JAPANESE EASIER. ORDER YOUR LANGUAGE TEXTS, TAPES, DICTIONARIES, KANJI CHARTS AND MORE FROM SASUGA.***

At Sasuga, we stock a full selection of language tools, and we are ready to help you find the right combination of materials to suit your level and interests. We feature a full selection of Japanese publications and books about Japan in English, and also Japanese magazine subscriptions.

**Call for a free copy of the Sasuga catalog!**

(Mention *Mangajin* with your first order and get free shipping to anywhere in the U.S.)

**Sasuga Japanese Book Store**
7 Upland Road • Cambridge, MA 02140
Tel: 617-497-5460 • Fax: 617-497-5362

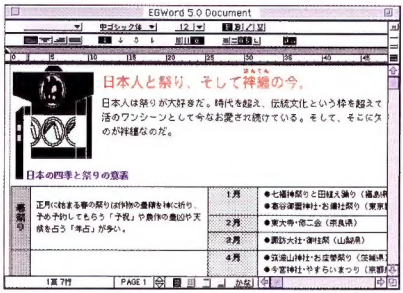
MAC

# Ergosoft EGWORD

## The Premiere Japanese Word Processor

**Features:**

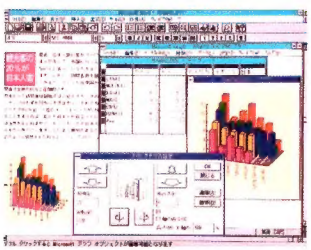
- EGBridge 5.2, a powerful front-end processor (FEP) with a 60,000 word Japanese dictionary and a 8,000 word custom user dictionary. Name and medical dictionaries are also included.
- 100,000 word English spellchecker. Automated table-creation with cell formatting.
- Style sheets for formatting text automatically.
- Support for importing and editing graphic files, including MacPaint, PICT, PICT2 and EPSF.
- Vertical text printing and document preview.
- Color support. View and print your documents in brilliant colors with color printers.
- Flexible find/replace in English and Japanese.
- Footnotes. A must for scholars!
- Rubi text (furigana) support.
- Support for KanjiTalk 6.0.4 and above. Also runs under the Apple Japanese Language Kit.




PC

# Microsoft Word J for Windows

## The Japanese Word Processor Of Choice For Windows



**Features:**

- Complex commands such as table creation, outline mode, and columns are all accessible by the Toolbar.
- Comes with Kanji Truetype fonts.
- Enlarge or reduce window views.
- Preview files before opening.
- Outlining documents is just a one step process.
- Supports Ichitaro version 4/dash files.
- English word wrapping, English spellchecker, English grammer checker, hyphenation, Thesauraus.
- Rubi text (furigana) support.
- Vertical text printing and document preview.

In addition, CCIC carries products from Adobe, Aldus, Claris, Nisus, and Dynaware. Our technical staff is standing by to help you with any questions! Complete Macintosh or IBM Japanese systems are also available.

Authorized Value Added Reseller

Apple Authorized Value Added Reseller • IBM Authorized Value Added Reseller • Ergosoft Authorized U.S. Distributor

**605 Addision Street Suite A, Berkeley, CA 94710 USA 510.548.CCIC 510.843.5173 fax**

2242

CCIC

# POLITICAL CARTOON

## From the Asahi Shinbun (朝日新聞)

気になる花の命も……　小島　功

**Sign**: 細川　の　支持　桜
*Hosokawa no shiji -zakura*
(name) 's support sakura (tree)
**The Sakura Tree of Hosokawa's Support.**

**Sake bottle**: 佐川
*Sagawa*
(company name)
**Sagawa (Delivery Company)**

**Caption**: 気になる　花　の　命　も…
*Ki ni naru hana no inochi mo…*
is of concern/causes worry flower 's life also
The life of a cherry flower about which one (always) worries . . .

→ (Will his life also be like) the life of a cherry flower about which one always worries?

→ **One can't help but wonder . . . will his (political) life be like that of the cherry flower (so glorious but brief)?**

**(Artist)** 小島　功
*Kojima Kō*
(The name 功 is often read Isao, but Kō is written in katakana over the signature.)

**Scandal and corruption** seem to be a permanent part of the landscape in the world of Japanese politics. It was the corrupt image of the LDP that finally moved voters to break its long-standing rule and bring Prime Minister Hosokawa and his coalition to power. Now Hosokawa himself is being accused of accepting improper contributions, and the allegations threaten to topple his administration.

The scandal involves the 佐川急便 (*Sagawa Kyūbin*) transportation/delivery company, here referred to simply as "Sagawa." During the past few years Sagawa has developed a reputation for being a bit too loose with its money around politicians, and many in the LDP were suspected of accepting bribes from them. Hosokawa admits to "borrowing" ¥100,000,000 (about $971,000 at the rate of $1 = ¥103) from Sagawa, but many think that the loan was more like a gift—never intended to be paid back. Hosokawa is suspected of taking some "political" contributions from Sagawa as well.

This cartoon from April 5 shows a disheveled Hosokawa, drunk on Sagawa sake, in front of a Japanese sakura tree which is losing its delicate flowers. Sakura bloom spectacularly for a few days each spring, and then their pinkish-white flowers fall to the ground and the splendor is gone. The blooming trees are a sign of spring, and the brief period that the flowers remain is a time of festivity in Japan. People gather with friends, family, and co-workers to celebrate the coming of spring under the blossoms, where drinking is a prime activity. Because Hosokawa had a bit too much Sagawa "sake," his once spectacular support is now dropping off like the spent sakura blossoms.

- *sakura* are Japanese flowering cherry trees, which bloom in the early spring but don't produce cherries.
- *ki ni naru* is an idiom meaning "is of concern/causes worry." Here it modifies *hana no inochi*, "(the) life of the flower(s)." As soon as the sakura start to bloom in the spring, the question of how long they will last, particularly if they will last until the scheduled sakura viewing party, begins weighing on people's minds.
- *hana no inochi mo* has the rhythm of a line from a poem, and evokes the general poetic convention by which sakura are the supreme symbol of both "gloriousness" and "brevity/uncertainty," so the unspoken ending of the sentence includes some sort of expression about "glorious but brief." In this kind of expression, *hana* always means *sakura*.
- since the original Japanese has a fair amount of unexpressed sentiment and implication, we decided to "work up to" the final English translation by doing it in three steps.

© Kojima Kō. All rights reserved. First published in Japan in 1994 by *Asahi Shinbun*, Tokyo. English translation rights arranged through *Asahi Shinbun*.

# Weatherhill

PUBLISHERS OF FINE BOOKS ON ASIA AND THE PACIFIC

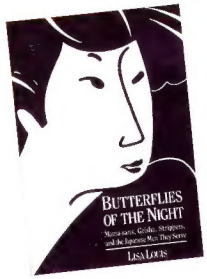
## Tengu Books

A NEW WEATHERHILL IMPRINT

### BUTTERFLIES OF THE NIGHT
**MAMA-SANS, GEISHA, STRIPPERS, AND THE JAPANESE MEN THEY SERVE** *by Lisa Louis*

A fascinating tour of Japan's infamous *mizu shobai*—the nightlife industry that caters to the sensual needs of Japanese men. From cabarets to the most refined geisha houses, Lisa Louis exposes a complete portrait of Japanese nightlife. Wide-ranging interviews paint a surprising picture of the women of this world, the men they serve, the mob connections, and the *mizu shobai*'s crucial role in Japanese life and business.

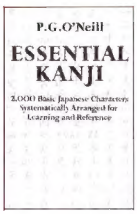
224 pp. 6¼ x 9¼. ISBN 0-8348-0249-X $19.95 (HARD)

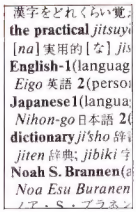


### JAPANESE STREET SLANG
*by Peter Constantine*

The only comprehensive compendium of Japanese slang as it is used on the streets of Japan today. A useful tool to help non-native speakers of Japanese understand the forceful and colorful twists and turns of "street" Japanese, which also offer the general reader amusing and informative insights into Japanese thought and speech.

216 pp. 5 ¼ x 8. ISBN 0-8348-0250-3 $9.95 (SOFT)




### ESSENTIAL KANJI *by P.G. O'Neill*

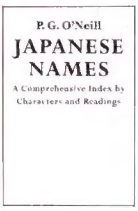
The classic guide to learning kanji, rigorously tested and refined by years of use in university classes. An integrated course for learning to read and write the 2000 basic Japanese characters now in everyday use, a mastery of which makes it possible to read most modern Japanese.

328 pp. 5 x 7¼. ISBN 0-8348-0222-8 $16.95 (SOFT)

### THE PRACTICAL ENGLISH-JAPANESE DICTIONARY *by Noah S. Brannen*

A pocket-sized dictionary containing nearly 8000 entries both in romanization and Japanese characters. Introduces up-to-date, colloquial, and natural-sounding expressions to meet the needs of students, residents of Japan, and visitors. Includes a guide to Japanese grammar and pronunciation, a date conversion table, a listing of suffixes used in counting, and verb conjugation tables.

216 pp. 6¼ x 9¼ . ISBN 0-8348-0249-X $19.95 (SOFT)



FINGER-TIP JAPANESE
ENJOY JAPAN AS THE JAPANESE DO
Eat at tasty local restaurants • See famous sights and offbeat attractions • Shop for interesting goods and crafts • Find inexpensive accommodations

### JAPANESE NAMES *by P.G. O'Neill*

The problems of reading Japanese names sometimes confound even the Japanese themselves. Japanese Names is a comprehensive dictionary of some 36,000 Japanese names by character and reading. "Indispensable. Easy to read and commendably exhaustive."—*Times Literary Supplement.*

412 pp. 3¼ x 6. ISBN 0-8348-0187-6. Appendices. $12.95 (SOFT)

### FINGERTIP JAPANESE *edited by Lexus, Ltd.*

Don't let the language barrier keep you from having fun! The right word or expression to get you what you want or to where you want to go is now at your fingertips. Easy-to-follow, situation-based chapters will help you to: find inexpensive accommodations; eat at tasty local restaurants; see famous sights and offbeat attractions, shop for local crafts; enjoy Japan as the Japanese do; and much more.

192 pp. 3¼ x 6. ISBN 0-8348-0270-8 $9.95 (SOFT)

420 Madison Avenue, 15th Floor, New York, New York 10017-1107 Tel: 212-223-3008 Fax: 212-223-2584

To receive a catalogue or place an order: 41 Monroe Turnpike, Trumbull, CT 06611 1•800•437•7840

# Weatherhill

PUBLISHERS OF FINE BOOKS ON ASIA AND THE PACIFIC

## Tengu Books

A NEW WEATHERHILL IMPRINT

### SECRETS OF JAPANESE ASTROLOGY

**The Science of Kigaku**

*by Takei Mori and Dragen Milenkovic*

Before making any decision, the Japanese consult horoscopes, determined by Kigaku, the "science of the spirit." This is the first book in English to explain the fascinating, ancient science of Japanese astrology. With a wealth of charts, diagrams, and clear explanations to help you understand your number, color, element, and animal sign, you'll be able to discover—and outwit—your destiny.

144 pp. 5 x 7¼. ISBN 0-8348-0290-2 $9.95 (SOFT)

### JAPANESE JIVE

**WACKY AND WONDERFUL PRODUCTS FROM JAPAN**

*by Caroline McKeldin*

English is widely used in Japanese product names and packaging, often with hilarious results. Is this simply more copying from the West? Or is it a genuine but misguided bid for scrutability? Regardless, if any truth about Japan can be gleaned from its advertising, *Japanese Jive* will provide abundant grist for the analysis mills of Japan watchers, linguists, and pop psychologists.

80 pp. 8 ½ x 5 ½. ISBN 0-8348-0248-3 $9.95 (SOFT)

### SUSHI MADE EASY *by Nobuko Tsuda*

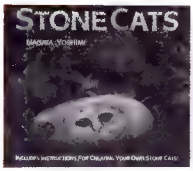
Sushi can now, with this book, be made easily at home by anyone, anywhere. Here are easy-to-follow instructions for cleaning and filleting fish. Includes 42 recipes with full-color illustrations demonstrating attractive serving suggestions. "A useful primer for sushi lovers interested in preparing it at home."—*Publishers Weekly*

216pp. 6 ¼ x 9 ¼. ISBN 0-8348-0249-X $19.95 (SOFT)

### ZEN FOR CATS *by Alfred Birnbaum and Riku Kanmei*

"Does a cat have a Buddha-nature?" "Mew!" "Door open—stay in! Door closed—go out!" These are just a few of the Zen riddles that any cat solves with an insouciant flick of the tale, as he pads down the path to enlightenment. *Zen for Cats* will delight all those who've survived the strict master-disciple relationship that cats use to lead us humans to the truth. Deft ink-wash paintings capture the Zen essence of cats.

96 pp. 5⅞ x 6¼. 70 ink paintings. ISBN 0-8348-075-9 $9.95 (SOFT) $12.95 (HARD)




### STONE CATS *by Yoshimi Nagata*

Yoshimi Nagata's stone cats are every bit as bewitching and entertaining as the furry felines who share our homes and lives. Choosing stones with accommodating shapes, he draws, paints, and varnishes, to concoct a collection of cats droll and daffy, mysterious and majestic. Easy-to-follow instructions help you to create your own family of fossil felines.

48 pp. 9 x 8. 60 photos in full color. ISBN 0-8348-0279-1 $14.95 (HARD)

### THE KOBE HOTEL *by Sanki Saitoh; translated by Masaya Saito*

Sanki Saitoh, one of the leading haiku poets of the twentieth century, was also a writer of offbeat short stories. The stories in *Kobe Hotel* are based on the author's experiences during WWII, when he lived in a run-down hotel in the city of Kobe. Wartime Japan is recreated in the adventures of colorful group of Japanese expatriates stranded in the hotel during the war. The final stories are set in the postwar days: a visit to Hiroshima, and to a brothel built for occupation soldiers.

224 pp. 5 ¼ x 8. ISBN 0-8348-0274-0 $12.95 (SOFT)

420 Madison Avenue, 15th Floor, New York, New York 10017-1107 Tel: 212-223-3008 Fax: 212-223-2584

To receive a catalogue or place an order: 41 Monroe Turnpike, Trumbull, CT 06611 1•800•437•7840

# Fortune-Telling in Japan

by John McKinstry

***What makes Japan** such an interesting player on the international scene is the way it mingles modernity with its own version of tradition. A prime example is the general acceptance of fortune-telling and divination and the prominent role these play in society.*

Most forms of fortune-telling and divination are referred to by the generic term *uranai* 占い. The many versions of uranai constitute a full-time profession for many thousands of people and part-time work for tens of thousands more. One can get a feeling for how commonplace fortune-telling is in Japan simply by leafing through the telephone directory. For the 23 wards of Tokyo proper, the yellow pages of the telephone directory list all types of fortune-telling under the heading *"ekisengyō"*(易占業, "*eki* fortune-telling business") whether related to *eki*, a particular type of fortune-telling, or not. In the current directory we found 440 separate entries under *ekisengyō*! Due to cat-and-mouse games played with the tax authorities, it is estimated that only about one-tenth of Japan's professional fortune-tellers list themselves in the yellow pages.

In addition to professional services listed in the Tokyo area directory there are 24 schools listed offering instruction in various kinds of fortune-telling—and this is only for the city proper. If we look to the further reaches of the metropolitan area, the area covered by the city of Yokohama, East and West Tama, Hachiōji, Sagamihara, etc., the number of fortune-telling services would approach 700. Of course the region around Tokyo, populated by more than twenty million people, has more than its share of everything. For Osaka, a city with about the same population as Los Angeles, the number of practicing fortune-tellers who advertise in the directory was a much smaller 187. For Nagoya (about three million residents) the number was 126. For what it's worth, in the yellow pages for the greater Los Angeles area there are currently 15 listings under "astrologers," 4 under "astrology schools," 2 under "spiritual psychic readings."

A look at other media provides a similar picture of uranai's prominence in Japan. During January of a recent year there were no fewer than 27 programs aired on prime time network television which dealt with some form of uranai. Twice since World War II uranai books have been over-all the best selling books for an entire year. Hosoki Kazuko, who provides readers with their own "*kigaku*" charts, claims that over five million copies of her books have been sold.

There is a problem in comparing uranai in Japan with fortune-telling in the Western societies, where the image is some-

## *O-mikuji*: Fortune-Telling meets Religion

This is how it works at the Tōgō Jinja (東郷神社), a Shinto shrine in the Tokyo area. *O-mikuji* cost ¥100. What you get is a piece of paper with your fortune outlook written on it. Details of the reading vary depending on the shrine/temple, and on the season, but almost all have one of the basic fortune readings:

大吉 *Daikichi* ("Great Good Fortune")

吉 *Kichi* ("Good Fortune")

小吉 *Shōkichi* ("Small Good Fortune")

凶 *Kyō* ("Misfortune")

If the fortune is good, you'll want to tie it on a wire (provided here for that purpose), or on a tree or shrub along the approach to the shrine.

*photos by M. Shimizu*

• divination = 占い *uranai* • prominent = 重要な *juyo-na* • leaf through = ざっと目を通す *zatto me o tōsu* • astrologers = 占星術師 *senseijutsu-shi*

# Taking it to the Streets

Fortune tellers are a common sight on the streets of Japan.

A rare daytime shot of a sidewalk *Ekisha* (易者). These tables spring up primarily at night around stations and entertainment districts.The square lamp on the table provides light for readings.

*photo by J. Mckinstry*

This man does *Tesō* (手相), palm reading. The word is written with kanji which mean "hand-aspect/facet." In addition to the lines of the palm, the shape and proportions of the hand can also be read.

*photo by M. Shimizu*

what stigmatized. In the middle ages the Christian church attacked those forms of divination and fortune-telling which it did not subsume, and although a few have made something of a comeback in respectability in the twentieth century (witness the astrology column in daily newspapers), they are still more the province of eccentrics than of ordinary folk next door.

Not everyone approves of fortune-telling in Japan, but almost no one thinks of it as something beyond the realm of the ordinary. Uranai is sometimes done behind closed doors, but almost as often it is practiced out in the open, right on the street with no barriers between fortune-teller, customer and passersby. In department stores, uranai practitioners set up in main customer traffic areas to provide consultations.

The Japanese have been willing to try just about anything which offers to make the uncertainties of life a little easier to understand. We were surprised to discover that in cataloging just the kinds of fortune-telling still practiced somewhere today, the number reached almost a hundred separate kinds of uranai.

All cultural traditions have a legacy of folk divination, but the primary source of the fortune-telling techniques that have made it into modern Japan was China. We estimate that about half of all fortune-telling and divination in Japan today employs traditional Chinese methods, although as always, the Chinese prototypes have undergone Japanese modification.

### *O-mikuji*

The most widely recognized and practiced form of fortune-telling in Japan does not involve face-to-face consultation with a fortune-teller. One way to describe it would be as an elaborate and far more serious version of the fortune cookie—except in this case, the small slip of paper telling your fortune is purchased

Fortune-Telling celebrity Shinjuku no Haha (新宿の母), literally "Shinjuku Mama," sets up shop beside Isetan Department Store (her current hours are Thur. – Sun., but only until around 4PM). The line of young ladies goes around the corner and down the subway station stairway.

*photo by M. Shimizu*

at a Shinto shrine or Buddhist temple. This form of fortune-telling, called *o-mikuji* (お神籤) is a very old tradition, with references to handwritten o-mikuji extending back as far as the tenth century. Asakusa temple in Tokyo sells 500,000 omikuji each year. Many temples and shrines specialize in a particular kind of fortune, for example offering *o-mikuji* to those hopeful of having children, or to those thinking about going into business. Several specialize in *o-mikuji* for students worried about their chances of passing entrance examinations to prestigious universities.

### The *I-Ching*

*O-mikuji* may be the most common method of fortune-telling in Japan, but it is probably not what comes to mind when most Japanese people think of "fortune-telling." That distinction be-

• is stigmatized = 汚名を着せられている *omei o kiserarete iru* • subsume = 包含する *hogan suru* • province of eccentrics = 変わり者の領域 *kawari mono no ryōiki* • prototype = 原型 *genkei* • undergo = 受ける/経る *ukeru/heru* • fortune cookie = 米国の中華料理屋で料理のあとに出されるクッキーで、中におみくじのような紙が入っているもの *Beikoku no chuka-ryoriya de ryōri no ato ni dasareru kukkii de, naka ni omikuji no yō-na kami ga haitte iru mono.* • extend back = 遡る *sakanoboru*

longs to something called *eki* (易), which is the Japanese pronunciation of the first kanji of the ancient book known in the west as *I Ching* (the kanji, 易経, are read *Ekikyō* in Japanese; *I Ching* was the "standard" romanization of the Chinese name for a long time, but now *Yi Jing* seems to be gaining favor).

Rendered into English as "The Book of Changes," the *I Ching* became a kind of exotic plaything during the 1960s within certain circles in the United States and other western societies. In Japan the *I Ching* has almost the opposite image: it has come to be burdened by overfamiliarity, something seen as humdrum and old fashioned. For centuries it reigned as the divination method of choice among professional fortune-tellers in Japan. The sight of the street *ekisha* 易者 with his or her small chair and table seated around busy intersections in urban areas all over Japan is almost as representative of Japan as the cherry blossom.

### *Kigaku*

The people who have been able to cash in most on the Japanese appetite for fortune-telling and divination over the past twenty-five years are practitioners of Chinese cycle fortune-telling, often referred to by the generic term *kigaku* (気学). At least eight of the top ten fortune-teller money earners in Japan today specialize in some form of Chinese cycle fortune-telling; a few of them bring in millions of dollars each year through the sale of books. These people have taken the basic principles of ancient Chinese divination systems and transformed them into elaborate horoscope-like reading instruments that somehow have managed to take on a fresh new image in contemporary Japan. The systems are based on year of birth, with further distinctions made by periods within the year, down to the hour of birth.

### *Hōgaku*

The ancient Chinese had a strong interest in the cardinal directions and with spatial arrangements because they believed that relative positioning of physical elements had a direct relationship to good or bad fortune. This idea lives on in Japan today and is usually labeled by the generic term *hōgaku* (方角).

One version of *hōgaku* is as common today as ever before, and is the basis of a fortune-telling industry in which millions of yen change hands each year. It is known in Japan as *kaso* (家相), "house/building divination."

Developers use elements of *kasō* to determine the placement and orientation of rooms in drawing up plans for homes, and it continues to be used even in remodeling apartments. Several fortune-tellers who specialize in *kasō* told us that some well-known companies routinely consult fortune-tellers for the construction of their facilities.

### Names and numbers

Data is difficult to come by in this regard, but we know that many Japanese children are still given names with the aid of uranai, either by the parents using do-it-yourself books, or by a professional *uranai-shi* (占師, "fortune teller"). There are several completely different types of name divination in Japan. The traditional way, and by far the most common type of name divination, is actually a form of numerology using the stroke count of the name in katakana or kanji. For the kanji stroke count (*字画, jikaku*), however, it is essential to use the pre-war, unsimplified versions of the kanji. Other methods use the shape of the kanji, while one form uses only the sound of the names and is not connected to the kanji at all.

### Body readings

Strictly in terms of etymology, the term *ninsō* (人相), "body reading," should include any fortune-telling which uses a part of the human physique. Most of the time when the word *ninsō* is used,

## "What's your sign?"

The western-style zodiac is well-known in Japan. The "signs" are referred to as *za* (座), the kanji used to denote constellations, so the question is *Nani-za (desu ka)*? Here are the responses:

| | | |
|---|---|---|
| Capricorn | 山羊座 | *Yagi-za* |
| Aquarius | 水瓶座 | *Mizugame-za* |
| Pisces | 魚座 | *Uo-za* |
| Aries | 牡羊座 | *Ohitsuji-za* |
| Taurus | 牡牛座 | *Oushi-za* |
| Gemini | 双子座 | *Futago-za* |
| Cancer | 蟹座 | *Kani-za* |
| Leo | 獅子座 | *Shishi-za* |
| Virgo | 乙女座 | *Otome-za* |
| Libra | 天秤座 | *Tenbin-za* |
| Scorpio | 蠍座 | *Sasori-za* |
| Sagittarius | 射手座 | *Ite-za* |

Perhaps more frequently used in Japan is the year system from *Kigaku*. You would ask someone (*Umare wa) nanı-doshı (desu ka)*?—"What's your year?" Here's how the years run.

| | | |
|---|---|---|
| 戌年 | *Inu-doshi* (Year of the Dog) | 1922, 34, 46, 58, 70, 82 |
| 亥年 | *inoshishi-doshi* (Year of the Boar) | 1923, 35, 47, 59, 71, 83 |
| 子年 | *Nezumi-doshi* (Year of the Rat) | 1924, 36, 48, 60, 72, 84 |
| 丑年 | *Ushi-doshi* (Year of the Ox) | 1925, 37, 49, 61, 73, 85 |
| 寅年 | *Tora-doshi* (Year of the Tiger) | 1926, 38, 50, 62, 74, 86 |
| 卯年 | *Usagi-doshi* (Year of the Hare) | 1927, 39, 51, 63, 75, 87 |
| 辰年 | *Tatsu-doshi* (Year of the Dragon) | 1928, 40, 52, 64, 76, 88 |
| 巳年 | *Hebi-doshi* (Year of the Snake) | 1929, 41, 53, 65, 77, 89 |
| 午年 | *Uma-doshi* (Year of the Horse) | 1930, 42, 54, 66, 78, 90 |
| 未年 | *Hitsuji-doshi* (Year of the Sheep) | 1931, 43, 55, 67, 79, 91 |
| 申年 | *Saru-doshi* (Year of the Monkey) | 1932, 44, 56, 68. 80, 92 |
| 酉年 | *Tori-doshi* (Year of the Cock) | 1933, 45, 57, 69, 81, 93 |

• render into English = 英語に翻訳する *eigo ni hon'yaku suru* • generic term = 総称 *sosho* • cardinal directions = 基本方位 *kihonhōi* • spatial = 空間的な *kūkanteki-na* • numerology = 数霊術/数占い *sūreijutsu/kazu-uranai* • etymology = 語源 *gogen* • zodiac – 黄道帯 *kōdōtai* the signs of the zodiac = 黄道十二宮 *kodo junikyū* • constellations = 星座 *seiza*

however, it refers to fortune-telling using parts of the face, with other terms used for fortune-telling centered on other body parts. *Ninsō* is more complicated than one might imagine; in at least one version of the art, 62 separate facets of the face can be "read." The eyes, to give just one example, are read as to the shape of the eye opening, but the pupil is also read in its relationship to the white of the eye. Another way eyes are read is to calculate the amount of space between eye and hairline as a percentage of total face area.

*Tesō* (手相), the kind of palmistry usually practiced in Japan, is also a Japanese embellishment of originally Chinese ideas. As in western palmistry, the lines of the hand have special significance, and in brief readings often only the lines are read. In *tesō*, however, the entire hand can be interpreted, including the shape of the hand, finger length, and the relative width of fingers. A famous street fortune-teller known as *Shinjuku no Haha* (新宿の母, "Shinjuku Mama") has become a wealthy woman by providing very brief *tesō* readings, and the long line of her customers, mostly young female office workers, has become a regular tourist attraction in Shinjuku.

***My Birthday*** is a fortune-telling magazines targeted at junior high school girls. Featuring mostly western-style astrology, this issue includes a special supplement, "Love Compatibility Uranai Book."

### Western imports

In the 1960s a few western imports began to appear in Japan as uranai fads. The most notable of these were western-style astrology, and tarot card reading. Thanks to the uncanny Japanese talent for assimilating foreign cultural elements, these imports did not at all threaten the established ways of doing things. They simply took their place in the uranai cafeteria.

The dynamic nature of the uranai industry in Japan is not seen in new forms so much as it is in new marketing techniques

• facets = 面 *men* • pupil = 瞳孔 *dōkō* • embellishment = 装飾 *soshoku* • interpret = 解釈する/分析する 「占う」 *kaishaku suru/bunseki suru* • *uranau* • tarot card = タロットカード *tarotto kado* • uncanny = 並みはずれた *nami hazureta*

Canon Wordtank
It isn't any bigger, but it sure is better
The new Wordtank from Canon. The world's most sophisticated electronic dictionary, period. Features more than 640,000 entries in three basic dictionaries. English-to-Japanese, Japanese-to-English and, of course, kanji and jukugo. Search for parent characters by radical or stroke count. Enter words words in kata- kana, hiragana and romaji. Two models.
Call for more info.
1-800-JAPAN-07
Imported by GTI Corp., the General Information & Trade Co., Berkeley, Calif.

JAPANESE
Software - Hardware - Systems
OVER 80 LANGUAGES
Dictionaries - Word Processors - Tutorials - Fonts
Translators - Spell Checkers - Keyboards
Japanese Windows 3.1 & Dos V
Use JAPANESE in all English Window Applications only $29
We sell Dos V
Six Language Translator $29
We sell Dos V
14.4 Fax/Modem $89 !!!
WinFax $9 Procomm Plus $59
486 DLC-40 LOADED $645
World's Best Source for PC Translation Software
NEW Windows JAPANESE PC Translator
CALL Bi-directional English-Japanese CALL
Bi-directional English-Chinese or Korean translators
English-Japanese Dictionary $29
English-Chinese Dictionary $29
English-German Translator $69
English-Spanish Translator $69
CALL US FOR ALL YOUR FOREIGN LANGUAGE NEEDS
Factory direct Hardware & Developer direct Software
Free Catalog 800-308-8883 Free Catalog
Best Prices-Best Source-Best Service

designed to appeal to the next generation of customers. "Uranai boutiques" have sprouted in Harajuku and other places popular with young people. Two magazines, *My Birthday,* read mainly by junior high-age kids (press run: 450,000), and *Monique,* for girls of high school age and older (press run: 250,000), both with a core of astrology and other forms of uranai, hold their own in sales with the most popular magazines for young people in Japan.

One might imagine that all this preoccupation with popular fortune-telling by such a large segment of the Japanese population would eventually create a natural enemy within the society. In the case of uranai, the main source of backlash has for many decades been parts of the intellectual community and the Japanese government, especially the Ministry of Education. None of the shots fired from those ranks have actually posed much of a threat to an institution so firmly entrenched, but one thing they have done is produce a sensitivity about the subject in an area of the society that some outsiders might find the most interesting—the arena of big business.

### Fortune-telling for business purposes

Owners and operators of small and medium-sized businesses were often very frank in discussing how uranai fits into the decisions they make; we were less able to get first-hand material from the big corporations. It is generally believed in Japan that the Toyoda family used "Toyota" in the company logo because it had eight strokes (when written in katakana トヨタ), and the number eight (八) represents expansion/growth. The two *nigori* marks that change *ta* (タ) into *da* (ダ) made the difference. Spokesmen for the company, however, routinely deny this. A few large corporations are less secretive about such practices. For example, the former Director of Toyo Polymer Co. was candid enough to reveal that numerological considerations were behind the company's use of katakana for the company name instead of the kanji. A former Managing Director of Dentsu, the huge advertising firm, reported that throughout his long career with the company he routinely consulted a type of *kigaku* as an aid in making business decisions.

Further evidence of the intersection of big business and uranai is available in large bookstores. We found the following titles in a Kanda store specializing in both Japanese art and uranai:

占い経営学 *(Business Administration Through Uranai)*

ビジネス易経営学 *(Eki Business Administration)*

事業運 *(Business Destiny/Fortunes)*

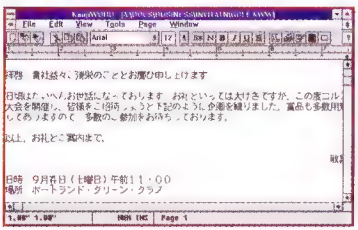
*(continued on page 75)*

• sprout = 芽を出す *me o dasu* • (あちこちに)できる *(achikochi ni) dekiru* • preoccupation with = ～に対する没頭 *~ni tai suru boto* • ranks = 部類 *burui* • pose a threat = 脅かす *obiyakasu* • firmly entrenched = 確固としてゆるぎないものとなった *kakukotoshite yuruginai mono to natta*


The Japanese-language word processor for Microsoft Windows

漢字ワード

KanjiWORD™



- Use your current English-language Windows 3.1 system.
- Print to any Windows compatible printer.
- Import and export text files for use with other Japanese word processors.
- Enter Japanese words phonetically and convert to Kanji.
- Bilingual screens and documentation support.

*$249 - Demos available for $20*

KanjiWORD is a trademark of Pacific Software Publishing, Inc Microsoft Windows is a trademark of Microsoft Corporation

Pacific Software Publishing, Inc.
14405 SE 36th St., Suite 300, Bellevue, WA 98006
1-800-232-3989 fax 1-206-562-0811

# You don't have to sacrifice great service for a low price when you travel

- Need an expert to handle all your business travel needs?
- Want to know who has the lowest airfare this week?
- Confused by the hotel's minimum night stay restrictions?
- Puzzled by the airline's long list of purchase restrictions?
- Need advice on where to take your family for vacation?
- Want to get information on that perfect get-away?

***NTA PACIFIC*** is the one-stop agency for all your travel needs. Fast, expert service. Over 25 years experience in business, leisure, and group travel. And the lowest fares around.

**NTA PACIFIC**
NIPPON TRAVEL AGENCY PACIFIC, INC.

***Call us toll free at***
***1-800-USA-NTA1 (872-6821)***
***from anywhere in the United States***
***for all of your travel needs***

日本旅行
NIPPON TRAVEL AGENCY PACIFIC, INC.

## — NTA PACIFIC's highly-trained agents are waiting to serve you —

- **CORPORATE HEAD OFFICE**
  Tel: 213-896-0341 / Fax: 213-624-8289
- **ATLANTA**
  Tel: 404-640-9292 / Fax: 404-640-9627
- **CHICAGO**
  Tel: 708-228-5655 / Fax: 708-228-5677
- **DALLAS**
  Tel: 214-702-0517 / Fax: 214-702-8156
- **HONOLULU, ALA MOANA**
  Tel: 808-951-4000 / Fax: 808-955-1181
- **HONOLULU, BISHOP SQUARE**
  Tel: 808-545-1122 / Fax: 808-528-0533
- **LOS ANGELES-DOWNTOWN**
  Tel: 213-683-1613 / Fax: 213-624-8289
- **LOS ANGELES-SOUTH BAY**
  Tel: 310-329-1130 / Fax: 310-329-7383
- **LOS ANGELES, ORANGE COUNTY**
  Tel: 714-757-0230 / Fax: 714-757-0237
- **MANHATTAN**
  Tel: 212-944-8660 / Fax: 212-944-8973
- **NEW JERSEY**
  Tel: 201-420-6000 / Fax: 201-420-1515
- **SAN FRANCISCO BAY**
  Tel: 415-591-9402 / Fax: 415-591-7634

# Wagashi

## A cultural tradition still alive and well

*by* Angela Jeffs

Wagashi are often designed to suit the season: from summertime goldfish (above) to autumn maple leaves (above left) to spring's tribute to cherry-blossom season, *sakura-mochi* (below left).

**In spring, *taori-zakura*** 手折桜, hand-molded cherry blossoms. In summer, *wakaba-kage* 若葉蔭, goldfish swimming in a transparent jelly. Autumn is represented by *kozue no aki* 梢の秋, maple leaves colored green, yellow, and pink; winter by *matsu no yuki* 松の雪, green pine cones sprinkled with white "snow."

Welcome to the world—and seasonal fantasy—of *wagashi*, or Japanese sweets.

Some Japanese secretly admit that they hate wagashi, others remain happily addicted. But on one thing they all agree: these sweets and cakes, based on age-old recipes and designs and traditionally eaten with *ocha* (お茶, green tea) at the end of a meal or as a snack, always look as pretty as a picture, each one a consummate work of art.

Now regarded by East and West alike as a window onto the Japanese aesthetic, the history of wagashi is inherent in the two characters that make up the word: *wa* (和, from the ancient name for Japan, 大和, read *Yamato*), and *gashi* 菓子, a modification of *kashi*, generally translated as "confection." *(O)kashi* (お)菓子 (the "honorific" *o-* prefix is almost obligatory) is the word now used for sweets and cakes in general. Wagashi have been served over the centuries at festivals, religious observances, and family rituals. They have changed in shape, design, and even composition, sometimes in response to historical events.

Where their origins lie exactly in ancient Chinese tradition is far from clear, but Chinese sweets seem to have been introduced into Japan somewhere between the seventh and ninth centuries, which is in line with early legends and stories concerning the creation of wagashi in Nara and Kyoto. At this time, even the nobility ate only two meals a day, with portions small and the fare simple. Consequently, rice cakes and dumplings flavored with honey, fruit, and nuts were added to the basic diet as midday snacks, helping to provide important nutrients essential to good health.

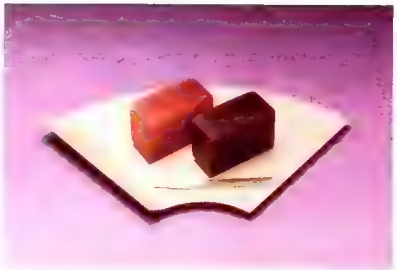
Elizabeth Andoh, who usually provides our *Taste of Culture*, will be absent from the next few issues due to an illness in the family.

For a "slice-of-life" view of wagashi, check out our *Dai-Tōkyō Binbo Seikatsu Manyuaru* manga selection on page 36.

• tribute = 賞賛 *shōsan* • consummate = 至上の *shijō no* • aesthetic = 美的感覚 *biteki kankaku* • is inherent in = ～に含まれている *~ni fukumarete-iru* • rituals = 儀式/風習 *gishiki/fūshū* • fare = 食物 *shokumotsu* • dumplings = だんご *dango*

**If you want to learn all about wagashi,** Kurokawa Mitsuhiro, president of Toraya Confectionery in Akasaka, Tokyo, is a good person to talk to—so that's what we did. Kurokawa-*shachō* told us that his family's wagashi business, which is certainly one of the best known in Japan, is also one of the oldest. In fact, it's so old, he is not sure of the exact age.

According to family legend, Toraya has been serving Japan's Imperial Court since the Nara period (710-84). The name, from *tora* (虎, "tiger") and *ya* (屋, "store"), comes from the custom among Kyoto shopkeepers of taking the names of creatures that symbolized strength, long life, and good fortune.



Yōkan, an old favorite among wagashi fans, is a sweetened azuki bean-flavored gelatin concoction.

By 1600, when the Battle of Sekigahara ushered in the Tokugawa era (1603-1867) and over two centuries of comparative peace and prosperity, Toraya was already well established as a successful and influential enterprise. It was headed by Kurokawa Enchū (黒川円仲), now regarded as the father of the modern Toraya. Kurokawa is reputed to have recognized the medicinal benefits of wagashi and also to have had astute business sense.

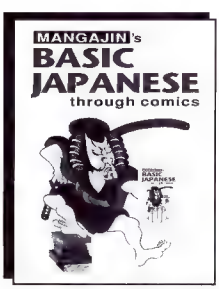
The family has documents containing an entry dated 1635, which concerns Empress Meishō's (明正皇后) visit to her father's court upon his retirement. Twenty items were ordered from Toraya on her behalf to take as gifts, including *kasutera* (カステラ, from castella, the sweet sponge cake introduced by the Portuguese) and *senbei* (煎餅, rice crackers), as well as two kinds of wagashi which are still popular today: *manjū* (饅頭, steamed bean-jam buns) and *yōkan* (羊羹, a dense, sweetened *azuki* bean-gelatin dessert).

*Yōkan* has roots in China—after a fashion. The kanji for *yōkan* (羊羹) literally mean "sheep-soup," and that's apparently

• nutrients = 栄養 *eiyō* • ushered in = ～をもたらした/引き起こした ～*o motarashita/hikiokoshita* • astute = 機敏な/抜け目ない *kibin-na/nukeme nai* • court = 宮廷 *kyūtei* • concoction = 混合物 *kongō-butsu*


# ANNOUNCING:

## A Revolutionary New Class Using Mangajin's Basic Japanese Through Comics at DLS Japan Center in Tokyo




***Mangajin's Basic Japanese Through Comics*** is a compilation of the first 24 *Basic Japanese Lessons* which appeared in *Mangajin*. It's one of the most useful language books around because it uses examples from authentic manga to teach real Japanese—the same language you'll hear at sushi bars in Shimbashi.

Now **DLS Japan Center** in Tokyo is offering an intermediate class using ***Basic Japanese Through Comics*** as the main source. Lessons will be supplemented with exercises specially developed to ensure that you can put the wealth of information contained in the book into actual practice. This group class begins June 13, 1994, and meets two evening per week. Tuition is ¥82,500 for the 32-hour course, including the book.

Climb out of the textbook rut! Sign up now and break through the language barrier by learning Japanese as it is really spoken.

*For More Information Contact Ms. Michiko Degawa: Tel: (03) 3584-5684 • Fax: (03) 3584-5687*
**DLS JAPAN CENTER • Kureeru Roppongi, Suite 502 • 2-2-7 Roppongi, Minato-ku, Tokyo 106**
**(Directly across from Ark Hills)**

BABEL PRESS
Hon'yaku no Sekai
New!

6月号好評発売中
翻訳はネットワークだ!
●翻訳家による私のファミリー・サークル
●あなたも入れる情報サークル・リスト
●パソコン・ネットの電脳生活　ほか
7月号予告
絵本翻訳コンテスト開催
課題発表!!
5月21日上旬発売予定、大好評の前回に引き続き、開催。
Published by BABEL PRESS
in Japan ¥700
BABEL INC.
1-3-6 Nishikanda, Chiyoda-ku
Tokyo 101 Japan Tel.03-3295-2304

Every year, Toraya stages an in-house competition to create new wagashi. The designs shown here are based on the themes 波 (*Nami* = "Waves," selected because this was the theme of the Imperial Court New Year's poetry reading ceremony) and 犬 (*Inu* = "Dogs," 1994 being a "year of the dog" under the Chinese astrological system; see our Feature Story, page 12).

what the present confection derives from. A kind of thick mutton soup was introduced into Japan around the twelfth century, but since the Japanese of the time generally shunned the eating of meat, a mixture of *azuki* (小豆, red beans) and flour seems to have been substituted. This mixture later went through further transformations to become the sweet, dense bean-gelatin confection of today. *Yōkan*, as it is known today, evolved during the Tokugawa era as sugar became more widely available.

Toraya holds 3,000 classic recipes, from which it produces 150 different kinds of wagashi every year, picked according to the season and following instructions recorded in pictures. Among the sweets are *zangetsu* 残月, ginger-flavored pancakes folded gently over sweet azuki jam and evoking the waning moon at dawn, and *monaka* 最中, a thicker mixture of *azuki* jam pressed between wafers into a shape resembling the full moon. Toraya's zangetsu are printed with chrysanthemum blossoms, and their *monaka* feature the same flower, which, as the imperial family's *kamon* 家紋, or crest, symbolizes the confectioner's strong connection with the imperial household.

Though Toraya's repertoire includes so many recipes accumulated over the years, old favorites sit comfortably beside the very latest designs. There is a special team responsible for creating new wagashi to meet seasonal and ritual demands—for 1994, for example, they developed designs suitable for the Year of the Dog. Kurokawa Mitsuhiro encourages all 760 employees of the company to come up with ideas.

Special orders, like the wagashi catfish ordered for Prince Akishino's birthday, are handled in Akasaka. Regular supplies of ingredients and finished wagashi come from modern plants near Gotenba, at the foot of Mount Fuji, the original shop in Kyoto, and the main factory in Tokyo, which started operations in 1985.

Though he eats wagashi every day, Kurokawa remains slim and fit. He claims that the ingredients of wagashi, being healthful and nutritious, guarantee this—although he does admit to regularly skipping breakfast and lunch to make sure.

Despite modern technology and management methods—Kurokawa has introduced maternity leave and equal pay for men and women—artisans still use traditional techniques aimed to stimulate and indulge the five senses of taste, sight, touch, scent, and even sound, the lyrical names given to wagashi being considered poetry to the ear.

Toraya now has 69 branches, including shops in Paris and New York. In addition to traditional wagashi recipes, Toraya is also creating new recipes to meet local tastes at their overseas locations—thus ensuring that wagashi will continue to evolve over the years to come.

Angela Jeffs *is a free-lance writer living in Hayama, just outside Tokyo.*

• astrological = 占星術の *sensei-jutsu no* • evoking = 再現する *saigen suru* • chrysanthemum = 菊 *kiku* • accumulated = 蓄積した *chikuseki shita* • ingredients = 材料 *zairyō* • artisans = 職人 *shokunin* • indulge = 満足させる *manzoku saseru*

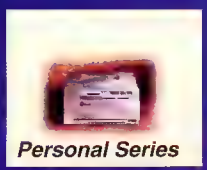
# HELLO, LANGUAGES !

*NewGen printers meet your communication needs.*

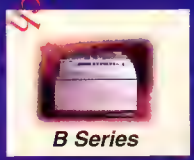
Network Series

ImagerPlus 12™

Pro Series



Personal Series



B Series

مرحبا 你好 Chào quý vị quan khách 안녕하세요 ನಮಸ್ತೆ ನಮಸ್ಕಾರ 今日は NEWGEN PRINTERS ARE MULTI-LINGUAL

Quality Solutions for International Communications

## Pacific Rim Connections

1838 El Camino Real, Suite 109, Burlingame, CA 94010-3105 Phone (415) 697 0911 Fax (415) 697 9439

**TOLL FREE ORDER LINE 1 800 745 0911**

# From "Manga-holic" to Guru

## The Rise of an American Journalist in Japan

*by* David M. Rosenfeld

*Kachō Shima Kōsaku no Seikō Hōteishiki* ("Kachō Shima Kōsaku's Formula for Success") provides distilled wisdom from the manga series for struggling Japanese salarymen. In Part 2, American journalist Tom Reid provides input from another point of view.

**American journalist** T.R. Reid used to be one of the millions of fans who looked forward every week to buying the manga magazine *Comic Morning*, primarily to follow the adventures of "Japan's most famous salaryman," Shima Kōsaku. Now, in a new book of business advice from Kodansha, Reid stands shoulder to shoulder with Shima as a *sensei* for Japan's economic foot soldiers.

Bathed in the glow of Japanese media scrutiny after a pair of well-timed scoops, Reid, Tokyo bureau chief for *The Washington Post* since 1990, has become the *gaijin* to go to for commentary and explication of Japan's favorite topic: itself. Reid was the first reporter (foreign or Japanese) to file a story on the engagement of Owada Masako to the Crown Prince last year (Although his success, it must be said, was due more to the deference of the Japanese media to the wishes of the Imperial Household Agency than to investigative journalism on Reid's part). Then, in April, Reid predicted the LDP's impending loss of its longtime majority in the lower house of the Diet. These two *dai sukūpu* ("big scoops") brought Reid fame, if not fortune, as the gaijin reporter who beat the Japanese. "Fact is, " Reid told *Mangajin*, "I've been wrong a lot, too, but they don't notice since I lucked out and was right on the big ones."

Thanks to his instant celebrity, Reid has become a fixture on weekend television discussion shows, as well as the very popular "All-Night Live TV" (朝までナマ•テレビ, *Asa Made Nama Terebi*) on the TV Asahi network. Now Reid offers his two yen's worth on Japanese corporate life for volume two of *Kachō Shima Kōsaku no Seikō Hōteishiki* ("Kachō Shima Kōsaku's Formula for Success"), a corporate guidebook for ambitious salarymen. The book features highlights from the adventures of Shima Kosaku, the star of a manga series that has sold 13 million copies in *tankōbon* collected editions. Reid was even more attractive to Kodansha as a commentator since he had confessed his addiction as a "mangaholic" in a 1992 *Washington Post* piece, describing the world of manga in general, and the Shima Kōsaku phenomenon in particular. (An adaptation of the article was used in *Mangajin* No. 28 in the introduction to a story from the *Shima* series.)

Eager to squeeze some more sales out of the concept, but short on material, Kodansha enlisted Reid to give his reaction to the principles of life, love, and office survival outlined in the text of *Seikō Hōteishiki Part 2*. Thus, after each section in the book, featuring themes such as "Salaryman Ecology" (サラリーマン生態学, *Sarariiman Seitaigaku*) or "Factions" (派閥, *Habatsu*), Reid weighs in with "Tom Reid's proposals" (トムリードの提言, "*Tomu Riido no Teigen*").

In response to questions like "How are overweight people and smokers regarded in America?" and "How are personnel transfers handled in America?" Reid gives his Japanese readers frank, breezy answers: "[In America] if a corporate executive is young, strong, energetic and handsome, his company can get that same vigorous image. The idea is to give consumers the presumption that this company will turn out good products." Or "Japanese companies may have a system for discussing transfers with employees before the fact, but it seems somehow a bit forced, even militaristic . . . In an American company, they always consider the employee's preference, and go along with his wishes as much as possible."

If these sound like the kind of comments many foreigners have probably made in evening drinking sessions with Japanese acquaintances, that's because Reid delivered his "proposals" in a series of evening drinking sessions with Kodansha editors. Presumably neither Reid nor Kodansha were looking to break new ground in the debate on Japan: he saves his serious analysis for his *Washington Post* reporting (supplemented by lighthearted commentary on National Public Radio). Kodansha was basically interested in "padding," said Reid.

Thus, his responses have relatively little to do with the rest of the book, which actually presents a rather alarmist portrait of the plight of Japanese salarymen in the uncertainties of Japan's current economic condition. The first book was mostly a paean to Shima's heroism in service of his company, the fictitious giant "Hatsushiba Electric Corporation." He was portrayed

• distilled = 蒸留された *joryu sareta* • scrutiny = 注目 *chumoku* • addiction = 中毒 *chūdoku* • vigorous = 活力的 *katsuryoku-teki* • debate = 論争 *ronsō* • padding = 埋めくさ *umekusa* • alarmist = 心配性の *shinpaishō no* • plight = 状態/苦境 *jōtai/kukyō* • paean = 賛歌 *sanka*

as a paragon of salaryman virtues who "thinks seriously about life, loves and understands women, treats men sometimes sternly, sometimes gently, sometimes confrontationally . . . a star of Hatsushiba Electric's expectations, leading the company to business success."

The non-Reid-related sections of Volume 2, however, are suffused with gloom and paranoia: "Amid the adverse winds of recession, rationalization, corporate transfer, and dismissal, how will you survive?" asks the author. Gone are the avuncular encouragements of Volume 1; in their place are dire warnings that "the myth of the common fate of company and employees has been shattered! . . . We salarymen can no longer depend on our companies . . . Know your enemy: the company!" Pretty chilling stuff, but it ends up feeling more like marketing spin than a real jeremiad: One presumes that before they latched onto Reid, Kodansha was going to sell the thing as a recession survival guide, and they never really bothered to go back and re-edit it after switching their marketing focus to the savvy gaijin journalist.

*Washington Post* Tokyo Bureau Chief Tom Reid, as pictured on the jacket of the second book

The first volume of the series sold 240,000 copies, while the second has sold 180,000, according to Reid. He won't be a part of the third volume, which apparently has been cast to appeal to Japan's newly visible legions of "*kyaria ūman*" -women who are interested in more than serving green tea and wearing an OL uniform. Shima's on-again, off-again lover, Ōmachi Kuniko, is to be featured in the upcoming volume, Reid reports.

His views on things Japanese will still be available to the Japanese book-buying public, however, in another upcoming book from Kodansha, *Tomu no me, Tomu no mimi* ("Tom's Eyes, Tom's Ears"), a collection of his *Washington Post* pieces and NPR commentaries, with added "story-behind-the-story" (裏話, *urabanashi*) notes. Reid sees a real value in this book as an antidote to the Japanese conventional wisdom that all foreign reporters constantly bash Japan. "My own stories, including several pieces in this book, have a lot of bashing; last year I got called on the carpet by the Foreign Ministry for being too tough on Japan's government. But there were a lot of positive things I wanted to say to Japanese people, and this turned out to be a good way," Reid says.

*(continued on page 44)*

• paragon = 模範 *mohan* • be suffused with = ～におおわれる *~ni ōwareru* • avuncular encouragements =(おじから聞くような)あたたかい励まし *(oji kara kiku yō-na) atatakai hagemashi* • jeremiad = 悲嘆 *hitan* • antidote = 矯正剤 *kyōseizai*


**JAPAN MANAGEMENT REVIEW**

***Japan Management Review*** is your window on the way Japanese business and organizations work. Edited in Tokyo, this essential planning tool takes you into Japan's most successful companies to see what they do right...shows you what is happening now in the Japanese marketplace...and reveals how you can turn this knowledge into opportunities.

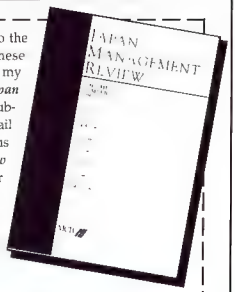
**ONE OF THE BEST INVESTMENTS YOU'LL EVER MAKE...**

- Discover dozens of winning strategies for building markets in Japan
- Learn the secrets of making deals with the Japanese
- Find out how Japanese companies save precious steps and speed up product development
- Understand why some "outsiders" succeed in Japan, and others don't
- Preview the next generation of Japanese management strategies
- Watch as the Japanese market changes with exposure to Western ideas

MCB /// **MCB University Press, Ltd.**

*USA:* P.O. Box 10812 • Birmingham, AL 35201-0812
**Toll Free: 800-633-4931** • Fax: 205-995-1588
*Japan:* 2F Kaneichi Building No. 2 • 3-32-13 Hongo, Bunkyo-ku, Tokyo, 113 Japan • Tel: 03-3817-7363 • Fax: 03-3817 7365

**YES,** I want to have access to the best studies on Japanese management success. Please reserve in my name the 1994 Volume, Nos 1 2, of ***Japan Management Review*** at the annual subscription rate of $159.95 including airmail postage. I understand that my order is risk free. If ***Japan Management Review*** is not for me, I may cancel my order within 30 days after receipt of my first journal for a full refund If at any time I become dissatisfied with the journal, I may cancel and receive a full refund for the unexpired portion of my order and keep the 1993 Volume.



**2 Issues a year—$159.95**

***Order now and receive 2 volumes for the price of 1! We'll send you the 1993 issues free of charge.***

❑ Check enclosed ❑ Bill me *(First issue will be sent when payment is received.)*
I'll pay by: ❑ VISA ❑ MasterCard ❑ American Express
Name:
Address:
City: State: Zip.
Tel: *(required for processing)*
Card #: Exp. Date: /
Signature.

# KanjiBase

## An Electronic Kanji Dictionary & Glossary Creation Tool

Reviewed by Patricia O'Neill-Brown

**All who labor** in the fields of Japanese—students, teachers, translators, interpreters, and language researchers—can find a use for the newly-released KanjiBase. The program, in a nutshell, is an electronic Hadamitzky and Spahn *Japanese Character Dictionary* (JCD), with the addition of a tool for creating specialized glossaries. KanjiBase is not an instructional software; it's a reference tool. It lets you look up Japanese words by their readings, kanji characters, radicals, or Japan Industrial Standard (JIS) code numbers. KanjiBase contains a substantial 8,000 characters. You can enter English words and obtain translations in kanji and kana.

KanjiBase comes on five 3.5" high-density diskettes. You'll need a 286 or better PC with a hard drive, running DOS 3.3 or higher (no special Japanese system software is required), and 510K of RAM. The combined glossary tool/dictionary takes up a sizable 43.5 M on the hard drive, while the glossary tool alone takes up 7.5 M. (If you don't have room for both, you can install only the glossary tool.) The price tag for the package is $245.

### The Environment

KanjiBase's menus make it easy to use. It works with or without a mouse; if you are mouse-less, you move around by pressing the Tab, Enter, and up and down arrow keys. KanjiBase does searches on one screen, split into three windows: the first window is for inputting kanji, the second for hiragana, and the third for English. KanjiBase's one help screen lists program commands.

### Using the Dictionary

KanjiBase lets you look up kanji either by reading or radical. As with printed dictionaries, it's more convenient to look up kanji by a reading if you already know it. You enter the reading in romaji. To look up the meaning of 基本, you enter *kihon* in the first window, hit the space bar until you get the correct kanji, then press the *F4* function key. Window two now contains the hiragana, and window three displays the English translation; in this case, "basic/fundamental/standard." If there are compounds in which the word appears, they show up in additional records you can easily access.

The actual search takes just seconds. However, it's hard to say whether looking up words using KanjiBase is faster than using the JCD book version because three flaws in the implementation slow things down.

First, even with basic Japanese word processors, when you hit the space bar after typing in the reading, you get an entire list of the possible kanji/combinations. But with KanjiBase, only one possibility shows up at a time and you must plod through them until you find the one you're after.

Second, you can't include *okurigana* (declensional kana) when you are looking up a Japanese word by its kanji. For example, if you are looking for 掛け算 (*kakezan*, "multiplication"), you have to type in *kakezan*, convert it to kanji, and delete the け before you do the search—otherwise, KanjiBase will not find it. The same must be done with verb and adjective endings.

If you are looking up a word by hiragana, you can include *okurigana*, but you are still faced with the ambiguity of Japanese homophones. This can be an advantage, though. Say a learner wants to look up the verb *hanasu*—he knows the general meaning, but is unsure of the kanji. The learner can search for はなす in the hiragana window, and be presented with the choices of 放 with the meaning "set free, release, let go," 話 meaning "speak," or 離 for "separate, keep apart."

Unfortunately, KanjiBase does not fully incorporate one of the unique features of the JCD. With the JCD, you can look up a word via any of its kanji; if you want to find the definition of 基本 *kihon*, you could look under 基 or 本. KanjiBase performs this kind of search, but the results are not as focused. When you do a full search (*Shift-F4*) on 本, you get words with 本 appearing in any position. However, you must sift through all the records to get to 基本. KanjiBase should take advantage of its electronic format to improve on what the experienced eye does already; one should be able to enter 本 and be prompted for the kanji's position within the word ("second" in this case), and for the number of strokes in the other character of the word ("11" in this case). KanjiBase could then return a shorter list including 基本.

Since students may not know any readings for kanji they are looking up, they'll probably rely on the cumbersome radical method. For example, if you didn't know the pronunciation of 錆, you'd search for kanji containing the radical 金, then go through the list to 錆. If you knew the reading for part of the character, for example, the right part—青—you could perform a narrower search. Retrieve 青 by typing in the kana あお (*ao*), and then search for a character containing the radical 金 and the component 青. Once the character 錆 is in the first window, press *F4* to get its reading, さび, and then you finally have its meaning, "rust."

### Creating Your Own Glossaries

KanjiBase lets you copy frequently-used meanings to your own glossary, so translators and interpreters can create subject-specific glossaries to ease future searches. Since it's time-consuming to use traditional dictionaries to make vocabulary lists for students, teachers will welcome the time KanjiBase frees up. It took one of my colleagues at Georgetown University, seven hours to list for her students the words in one magazine article. With KanjiBase's automatic search, she can quickly create glossaries which students use to look up the words (a process which gives

them a more active role than just being handed lists on paper).

Of course, mere character definitions are probably not all you'll be after. One usually looks up a character in the printed JCD to get its reading, then cruises on to tomes like the Kenkyusha or Vaccari's *Japanese-English Dictionary* for more explanation. KanjiBase allows you to follow a similar path: you export text to your Japanese word processor where you could then beef up the JCD definitions.

### Adding to Existing Systems

While KanjiBase is a good tool for developing glossaries, it also has other talents. You can use it for adding entries to word processors, databases and natural language understanding systems. If you work with Japanese names, you'll like the kanji look-up method via radical; it's an easy way to obtain JIS codes. The only problem is that KanjiBase, like most word processors, doesn't account for all Japanese names. KanjiBase gives you characters for a name when you look them up by radical. You can then add the name and its correct reading to your own glossary for future reference. But once you have found a character, a press of the key will give you the character's JIS code. You can then use this code to put the character into another word processor or program.

### The Manual

KanjiBase includes a 69-page manual (in English, thankfully) which gives a decent idea of the steps necessary to use the program. It is not immediately obvious from the manual how to perform one basic maneuver — how to clear the screen to begin a new search (hit *Shift-F5*). Also, the first time you call up the program, you won't find help in the manual for avoiding this pickle; you're told to choose a glossary and how to open one, but nobody explains that at first you can only use the JCD glossary, since you haven't created others yet.

### Overall Assessment

KanjiBase is a good investment, a valuable teaching and database-development tool that, with a little fine-tuning, could be even more powerful. I'm looking forward to an upgrade.

### Product Information

KanjiBase 1.71S is available from Siegrist Software, Tel. 510 680-5456, and from Stone Bridge Press, Tel. 800-947-7271 (both located in California).

### Other Dictionary/Kanji Look-up Options

There are several other software packages that include some kind of dictionary or kanji look-up function (although the glossary-maker seems to be unique to KanjiBase). We don't have room to go into these in detail, but here is a brief summary.

**KanjiSama** (Mac, $149; Sanbi Software) is a stand-alone kanji look-up program containing 2,965 characters and a general

CLR
Japanese Software
Free English-Japanese Dictionary incl.
TwinBridge Ver 3.2
Works with:
Word Processing
Spreadsheets
Database
Graphics
DTP
$29
Supports:
Shift-JIS Code
All Printers
Katakana
Hiragana
Kanji
"You've gotta have this!"
$69
English-Japanese Translator
英和翻訳ソフト
"Software like this once sold for over $1,000 !"
Multilingual Word Processor
Japanese, Chinese, Korean
South-East Asian, Russian
Middle-Eastern, European, etc.
$159
"SPECIAL OFFER!! We just slashed the price !"
Specialist in Multilingual Software
CALL 1-800-569-2099 FREE CATALOG
CLR 2130 Sawtelle Blvd. 300B / Los Angeles, CA. 90025

Japanese Computer Software
Vitronics... helping you learn Japanese faster and better with the best and most affordable computer software.
Japanese Prelector - a superb new user extensible interactive vocabulary and Kanji study system for the Macintosh which does not require KanjiTalk ($38.00 plus $9.00 p&h).
Also, wordprocessors, online dictionaries, Japanese fonts, Hypercard stacks, and more...
MICROSOFT WINDOWS DOS
Fax for a detailed fax brochure now!
24 Hour International Fax Hotline:
(Australia) 61-8-235-0003
Same day despatch via air mail for the fastest international delivery
VISA
Vitronics, GPO Box 215, Adelaide, Australia, 5001
Telephone: (Australia) 61-8-235-0003
Internet email: mwildoer@economics.adelaide.edu.au

and technical J-E dictionary. Characters can be looked up via kana, radical or stroke count. **rStone** ($349; Qualitas Trading; Pacific Rim Connections), **Applause** ($195; Qualitas), **Shasta** ($195; System Soft, CCIC, Pacific Rim Connections), and **KanjiWorks** ($115 or $149, depending on version; AsiaWest) are Mac desk accessory dictionaries usable with any application.

rStone J-E and rStone E-J provide some usage examples and translations in the target language. Earlier versions (46,000 entries) are compatible with specialized dictionaries, sold separately, including those for medicine, electronics, architecture and business. The later version of the E-J dictionary contains 56,000 words, and the J-E has 52,000 words. The intermediate version of KanjiWorks contains 1,006 kanji and the advanced version has 2,229. Look up a kanji and you get its *okurigana*, radical number, stroke count, equivalent in English and sample sentences. With a click of the mouse, you can see the character being drawn.

Applause and Shasta E-J dictionaries are launched automatically at the touch of a hotkey. From a word processor, you can highlight a word, hit a user-defined key, and Applause pops up, giving the word's kanji equivalent and usage examples. Containing 59,000 entries and 85,000 translations, Applause can carry out wild card searches. Simply type in the first, middle or last letter(s) of a word and the program searches for matches. Shasta has 40,000 English entries. A search on an English word yields its Japanese equivalent in kanji with part-of-speech information and usage examples. Any form of a word can be searched. For example, a search on *using* will return the Japanese entry on *use*.

Popular word processors, such as **JWP** and **MOKE** for the PC (both free on the internet—*pub/nihongo directory at the ftp site monu6.cc.monash.edu.au*; MOKE also available for $59 from KiCompWare) contain dictionaries. MOKE uses as its J-E dictionary engine the freely available *edict* dictionary, with over 77,406 entries. JWP's dictionary can be used in E-J or J-E mode. **KanjiWord** (PC, $199; Pacific Software Publishing), a newly released word processor, includes a pop-up E-J dictionary with 50,000 words.

Finally, the hard-core user will want to have the CD-ROM dictionaries **MacKojien** and **WordHunter** (both for Mac, $499 and $599 from Qualitas). MacKojien, a monolingual Japanese dictionary, is touted by Qualitas as equal in scholarly reputation to the Oxford English Dictionary. It features 200,000 entry words and 2,000 graphics. WordHunter includes 12 dictionaries: Contemporary Japanese *Garaigo*, New Century English-Japanese, New Crown Japanese-English, Daily Concise English-Japanese, Daily Concise Japanese-English, Proverbs, Idioms, Thesaurus, Terms, Letters, and Word Processor Kanji.

### Sources

• Sanbi Software, 909-352-0276 • Pacific Rim Connections, 800-745-0911 • CCIC, 510-548-2242 • Qualitas Trading Co., 510-848-8080 • System Soft, 800-992-9894 • Asia West Software, 718-636-6726 • KiComp-Ware, 612-773-8621 • Pacific Software Publishing, 206-562-1224

---

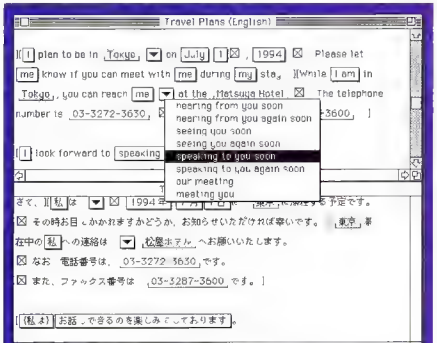
Patricia O'Neill-Brown is a PhD candidate in Computational Linguistics at Georgetown University.


# AMBASSADOR GIVES YOU AN EASY, EFFECTIVE WAY TO WRITE LETTERS IN JAPANESE AND LEARN THE LANGUAGE AT THE SAME TIME

**Ambassador™, the Bilingual Document System**, allows you to write Japanese letters and documents even if you don't speak a word of the language. What's more, Ambassador also serves as a powerful program for learning the Japanese language.

Version 2.0 of Ambassador contains 340 preformatted letters and 1,340 templates, or letter elements, that have already been translated into Japanese. Simply fill in the blanks to customize your document as needed. Salutations, complimentary closings, and common phrases are culturally appropriate, so you can address any subject with total confidence.

Ambassador includes letters for a wide range of personal and business correspondence which gives you the opportunity to learn the Japanese appropriate for many situations. Readymade letters and forms cover topics from detailed product information and banking documents to meeting agendas and quick personal notes.


Travel Plans (English)
I plan to be in Tokyo on July 1 1994 Please let
me know if you can meet with me during my sta. While I am in
Tokyo, you can reach me at the Matsuya Hotel The telephone
number is 03-3272-3630, 3600,
I look forward to speaking
hearing from you soon
hearing from you again soon
seeing you soon
seeing you again soon
speaking to you soon
speaking to you again soon
our meeting
meeting you
その時お目にかかれますかどうか、お知らせいただければ幸いです。
在中の私への連絡は 松屋ホテル へお願いいたします。
なお 電話番号は 03-3272-3630 です。
また、ファックス番号は 03-3287-3600 です。
私より お話できるのを楽しみにしております。

## AMBASSADOR FEATURES:

- *Extensive System Dictionary with translations of commonly used words, including place names—you can also add your own entries to this dictionary.*
- *Ability to create and personalize your own documents by mixing and matching text from Ambassador's 1,340 templates.*
- *User-friendly interface with the ability to see both languages on the screen in parallel.*
- *Choice of English or Japanese for the menus and help system, which enables Japanese speakers to use Ambassador to produce English letters.*

**Version 2.0 of Ambassador now comes bundled with Nisus® Compact Multilingual Edition, a full-featured Japanese/English word processor for the Macintosh.**

Version 2.0 of Ambassador English/Japanese works on any Macintosh with a minimum of 4MB RAM and the Japanese Language Kit or KanjiTalk 6.0.5 or later. Version 1.0 of Ambassador for IBM PCs and compatibles requires DOS/V 5.0 or later.
$295.

**Call: 617-489-4000**
**Fax: 617-489-3850**

**AMBASSADOR**
**THE BILINGUAL DOCUMENT SYSTEM**

LANGUAGE ENGINEERING CORPORATION • 385 CONCORD AVE • BELMONT MA 02178

SystemSoft 日本語ソフトウェア在庫たくさん！

春

キャンペーン実施中

# Call 800-992-9894

| | |
|---|---|
| MS-DOS/V 6.2 Upgrade | ...$ 79 |
| MS Office | ...$ 599 |
| MS Windows J v3.1 | ...$ 149 |
| MS Access | ...$ 199 |
| MS Word or Excel | ...$ 399 |
| MS Windows NT | ...$ call |

*Credit Cards Accepted*
*Free Ground Delivery*

**Call** 1-800-992-9894
**for more information**
**Fax 1-407-569-1937**

**Call for Adobe, Aldus**
**Borland and many**
**other popular titles**

予告なしに価格変更することがありますので、ご承知ください。

*The best of both worlds*

# Japan Related

A CROSS-CULTURAL TRADE JOURNAL

**Japan Related** is an effort to correct the knowledge imbalance among people who need to know about Japan the most—Americans working day-to-day with Japanese bosses, colleagues, subordinates, suppliers and customers. *Japan Related*'s mission is to provide Americans with the information they need to relate comfortably to the Japanese and succeed in a Japanese management environment.

- *Interviews*
- *Case Studies*
- *Cultural Problems and Solutions*
- *Communication Tips*
- *Intercultural Manners and Advice*
- *Book Reviews*
- *Information about Japan, its people and the language*

**Send in this form for a free copy of *Japan Related***

Name

Address Apt. No.

City State Zip

**Send to:**

Japan Related
1046 Vance Ave. NE
Atlanta, GA 30306

# Calvin and Hobbes

HEY SUSIE, PICK A NUMBER IN THE FORTUNE TELLER.
UM... THREE.
ONE, TWO, THREE! NOW PICK A LETTER.
"B."
WE LIFT UP FLAP "B" AND IT SAYS, "YOU'RE A MOUTH-BREATHING BAG OF BOOGERS!"
AH HA HA HA HA HA!
LIFE DOESN'T GET MUCH BETTER THAN THIS.

1 2 3 4

**1**

**Calvin:** "Hey Susie, pick a number in the fortune-teller."
→ ちょっと スージー、この 占いの 数字 を 選んでごらんよ。
*Chotto Sūjii, kono uranai no sūji o erande-goran yo.*
a little Susie this fortune-teller 's number (obj.) choose-and-see (emph.)

**Susie:** "Um . . . Three."
→ えーと、三(番)。
*E to, san (ban).*
um (no.) 3

- fortune-teller は「占い、易者。」なお、日本の折り紙にも同様の遊びがあるが、この占いは "fortune- teller" と呼ばれて、米国の子供たちの間で広く使われているもの。
- Calvin's paper "fortune-teller" is sometimes called パックン・フラワー(*pakkun furawā*) in Japan; *pakkun* is the sound FX of (opening and) closing one's mouth, and *furawā* is from the English "flower."

**2**

**Calvin:** "One, two, three! Now pick a letter."
→ 一、二、三。今度 は 字 を 選んで。
*Ichi, ni, san. Kondo wa ji o erande.*
one two three next/now as-for letter/character (obj.) choose

**Susie:** "B."
*Bii*

**3**

**Calvin:** "We lift up flap 'B' and it says, 'You're a mouth-breathing bag of boogers!' Ah ha ha ha ha ha!"
→ 「B」の 扉 を 持ち上げると、「おまえは 鼻詰まりの ハナクソ(の かたまり)
*Bii no tobira o mochi-ageru to, omae wa hana-zumari no hanakuso (no katamari)*
"B" 's door (obj.) if/when lift up you as-for stuffed-nosed snot (of clump)
野郎 だ」、って 書いてある よ! ワーッ、ハッ、ハッ、ハッ、ハッ、ハッ!
*yarō da tte kaite-aru yo! Wa ha, ha, ha, ha, ha*
guy/person (derog.) is/am (quote) is written (emph.) (boisterous laugh)

- lift up = 持ち上げる。
- flap = (封筒のふたのような) 垂れぶた、つり扉、折り戸。
- it says = (本や書類などを主語にして) 書いてある、述べている。
- a mouth-breathing bag of boogers: booger は、はなくそのことで、a bag of boogers でハナクソだらけ、ハナクソのかたまり、鼻糞野郎、などの意。Mouth-breathing は口で息をすることだが、鼻詰まりになれば口で呼吸せざるを得なくなるため、ここでは鼻詰まりの状態を指している。この表現は米国で一般に使われているものではなく、カルヴィンが人を侮辱するために創作したもの。

**4**

**Calvin:** "Life doesn't get much better than this."
→ 人生 に これ より 楽しい こと が ある だろう か。
*Jinsei ni kore yori tanoshii koto ga aru darō ka.*
life in/to this more than fun thing (subj.) exist I wonder (?)

- a direct translation just didn't seem appropriate here; the final Japanese reads something like, "I wonder if there is anything more enjoyable in life than this."

*The Days Are Just Packed*, copyright©1993, Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, N.Y.

# Calvin and Hobbes

HEY, SUSIE, GUESS WHAT I HAVE IN MY HANDS!
IS IT DISGUSTING?
UM... ..WELL...
IS IT SOME CREEPY, GOOEY THING THAT NO ONE IN HIS RIGHT MIND WOULD EVER, EVER WANT TO LOOK AT?
UH... I SUPPOSE THAT DEPENDS ON YOUR POINT OF VIEW...
FORGET IT. I'M NOT GUESSING.
YOU MIGHT AS WELL. YOU'RE NINE-TENTHS THERE.
WATTERSON

1 2 3 4

**1**

**Calvin:** "Hey, Susie, guess what I have in my hands!"
→ ね、スージー、ぼく が 手 に 何 を 持ってるか 当ててごらん！
*Ne, Sūjii, boku ga te ni nani o motte-ru ka atete goran!*
hey Susie I/me (subj.) hand in what (obj.) am holding (?) try to hit/guess

**2**

**Susie:** "Is it disgusting?"
→ それ、なんか 気持ち悪い もの？
*Sore, nanka kimochi warui mono?*
that something disgusting thing

**Calvin:** "Um . . . Well . . ."
→ うーん、まあ....
*ūn, ma . . .*
um well/um

- well は「あのね、そうだね、えーと、」など間投詞として、会話の間を持たせるのによく使われる。

**3**

**Susie:** "Is it some creepy, gooey thing that no one in his right mind would ever, ever want to look at?"
→ それ、正常な 感覚 の 人 なら ぜーったいに 見たい と 思わない ような、
*Sore, seijō-na kankaku no hito nara ze-ttai ni mitai to omowanai yō na,*
that normal sense (=) person if for sure want to see (quote) not think type of
なんか 気味 の 悪い ねばねばした ような もの？
*nanka kimi no warui neba-neba shita yō na mono?*
something sensation (subj.) bad sticky/gooey type of thing

**Calvin:** "Uh . . . I suppose that depends on your point of view . . ."
→ えーと、それ は その 人 の 見方 による だろう ね...
*Ē to, sore wa sono hito no mikata ni yoru darō ne . . .*
um/well that as-for that person 's way of seeing according to is surely (colloq.)

- creepy, gooey: creepy には「もぞもぞ這い回る」という意味と、「気味のわるい/おぞましい、」という意味があるが、ここでは後者。Gooey は「ねばねばしたり、べとべとする」ようす。
- that 以下は thing を修飾する名詞節。
- right mind 正常な考え、まっとうな感覚。
- your point of view: 人の視点、ものの見方。You はスージーではなく、一般的な不特定の人を指す。

**4**

**Susie:** "Forget it. I'm not guessing."
→ もう いや だ。当てる の は ごめん だ わ。
*Mō iya da. Ateru no wa gomen da wa.*
already disagreeable is guess (nom.) as-for no thanks/won't do is (fem. colloq.)

**Calvin:** "You might as well. You're nine-tenths there."
→ 当ててみても いい ん じゃない？ もう 九割がた 当たってる よ。
*Atete mite mo ii n ja nai? Mō kyūwari-gata atatte-ru yo.*
even if try and guess good/OK (explan.) isn't it already about 90% hitting/correct (emph.)

- forget it = だめ、もういい、の意。
- might as well . . . は「してもいい。」慣用句で、通例、あとに動詞の原形を伴う。「どうせなら/どうせだから」という感じも含む。
- nine-tenths there: there はここでは正解を指し、スージーの推測がきわめて正解に近いことから、十分の九まで正解に近いと言ったもの。つまり九割がた当たっていること。

*The Authoritative Calvin & Hobbes*, copyright © 1990 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, N.Y.

# THE FAR SIDE by Gary Larson

# ザ・ファー・サイド　ゲリー・ラースン

Failed marketing ploys

失敗に終わったマーケティング戦略

| 失敗 | に | 終わった | マーケティング | 戦略 |
|---|---|---|---|---|
| *Shippai* | *ni* | *owatta* | *māketingu* | *senryaku* |
| goof/mistake | at | ended | marketing | strategy |

- ploy 策略、特に相手の出ばなをくじくような策。
- *shippai ni owatta* is a complete thought/sentence ("ended in mistake/failure") modifying *māketingu senryaku* ("marketing strategy").

**On Truck:**

"I cuss, you cuss, we all cuss for asparagus!"

| ぼく | が | けなし、 | 君 | も | けなし、 |
|---|---|---|---|---|---|
| *Boku* | *ga* | *kenashi,* | *kimi* | *mo* | *kenashi* |
| I/me | (subj.) | speak ill of/insult | you | also | speak ill of/insult |

| ぼくら | みんな、 | アスパラガス | [ | が | ほしい | ] |
|---|---|---|---|---|---|---|
| *bokura* | *minna,* | *asuparagasu* | | *ga* | *hoshii* | |
| us/we | everyone | asparagus | | (subj.) | want | |

| と | けなす！ |
|---|---|
| *to* | *kenasu!* |
| (quote) | speak ill of/insult |

- cuss は「ののしる、」「けなす。」
- "I cuss, you cuss...." は、米国でよく知られている"I scream, you scream, we all scream for ice cream!" という歌のパロディ。Scream は叫ぶことが、scream for は「激しく要求する」意で、この歌そのものも、I scream (ぼくが叫ぶ) と ice cream (アイスクリーム) の発音が同じであることを利用したしゃれ。この「Ice Cream」の歌は1928年にHoward Johnson, Billy Moll, Robert King が作り、Fred Waring's Pennsylvanians が歌って有名になったものだが、テレビの子供番組や、CM などでも利用されて米国では広く親しまれている。
- 米国のアイスクリーム売はこの絵のような小型のバンでアイスクリームを売歩く。ここでは、歌と併せて、アイスクリーム売のイメージを利用して、米国ではアスパラガスを含め子供に野菜が一般に人気のないことを皮肉ったもの。

*The Chickens are Restless* copyright © 1993, Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, N.Y.

*to order, call toll free* **800-947-7271**

# *MAKE A MIL-¥EN*

## *Teaching English in Japan*

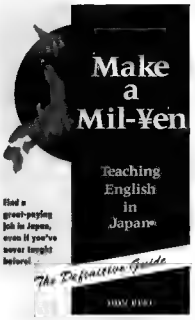
**The definitive guide, by Don Best**

*Make a Mil-¥en* is an easy-to-read, beginning-to-end guide to everything you need to know and do to get a good-paying job teaching English conversation in Japan. You don't need to be a professional teacher or speak Japanese. And the experience is fantastic. *But you do need to prepare.* Filled with up-to-date resources, tips, strategies, and advice. *Make a Mil-¥en* will help you get the job in Japan you're looking for. Now in bookstores in North America, or call toll free 800-947-7271.

**CONTENTS**

1 The Most Common Questions
2 Schools, Students, and Teachers
3 Qualifications and Experience
4 Preparing to Go
5 Where to Find the Jobs
6 Surviving in Japan
7 The Interview
8 The Demonstration Lesson
9 Choosing an Employer
10 Compensation
11 The Work Visa
12 Settling In
Appendix (JNTO Offices, Youth Hostel Information, Japanese Book Stores, List of Japanese Embassies and Consulates, TEFL Training Centers, Job Hunting from North America, The Japan Times, Sample Compensation Packages, List of English Conversation Schools in Japan How to Get Assistance via the Telephone, Japanese Survival Phrases, Food Menu)

*176 pp, paperback, $14.95*
*ISBN 1-880656-11-6*




***"The best book for the job"***

**$14.95**

add $3.50 1st class shipping
or $1.75 book rate
overseas, add $7
(CA residents add sales tax)

**STONE BRIDGE PRESS • PO Box 8208 • BERKELEY, CA 94707 • TEL 510-524-8732 • FAX 510-524-8711**

**KANA-AT-A-GLANCE**
**WALL CHART**
**$14.50***
**NEW!**

***Hiragana • Katakana • Romaji • Stroke order***
23"x 34" glossy poster in three colors.
7"x 7" chart also included at no extra cost.
*(This chart is ideal to tuck into a book!)*

**A-KANJI-A-DAY**
**1994 Daily Calendar**
*Featuring: Kanji used in newspapers*
*ON KUN readings • Stroke order* **$11.50***

**add shipping and handling: USA $3.50*
*Canada $5.50, Other Overseas $9.00*
*All prices in US$*
**CA residents add 8.25% sales tax*

**ALSO AVAILABLE:**
- Daily and Weekly Kanji Calendars
- Japanese Software
- Personalized in Japanese/English Business cards, Note Pads, Labels, Book Plates, Rubber Stamps, Photo Mugs, Luggage Tags, Keychains, Magnets
- Japanese Typesetting

VISA MasterCard

*Call or write for your FREE Gift Catalog*

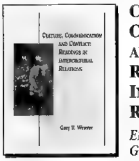
**HEY PUBLISHING CO.**
P.O. Box 801235
Santa Clarita, CA 91380-1235
**(805) 295-5905**

1994
AMERICA
JAPAN WEEK
Sponsored by
MINNEAPOLIS
MINNESOTA

**America Japan Week 1994**
**in Minneapolis May 28 to June 4**
will showcase the talents of 1500 volunteer participants in Japanese cultural activities and events—all free to the public. Events include: Taiko drums, folk songs, concerts, dragon dances, kimono modeling, tea ceremony, flower arranging, dolls, kimono design, kitemaking, woodcarving, archery, sword fighting, karate, aikido, kendo, sumo wrestling and judo.

***FOR INFORMATION WRITE OR CALL:***
**America-Japan Week 1994**
33 South Sixth St., Suite 4000
Minneapolis, MN 55402
Tel: 612 661-4700 • Fax: 612-348-9396

**The Ultimate Anthology For Anyone Interested in Intercultural Relations**



**CULTURE, COMMUNICATION, AND CONFLICT: READINGS IN INTERCULTURAL RELATIONS**
*EDITED BY GARY R. WEAVER*

A collection of sixty articles from professional journals, texts, magazines, and newspapers, by both researchers and practitioners, providing a depth and breadth of conceptual understanding not found in books on intercultural relations. Covers the following:

1. Communication and Culture
2. Managing Diversity
3. Cross-Cultural Adaptation
4. Education and Counseling
5. International Conflict
6. Cultural and Psychological Aspects of Conflict and Negotiation

*8 ½ x 11 • 548 pages • Softcover • $29*
*ISBN 0-536-58482-6*

**Available from Ginn Press**
**800-947-7700**

# Lesson 35 • *Mono* (Part 1)

***Mono* is another one of those words** that seem like they should be so easy to use and understand. After all, its basic meaning is simply "thing." In reality, though, *mono* (often shortened to *mon*) isn't just one word with one meaning. Beyond the easily comprehended noun *mono* is a more vague particle *mono*, which adds emphasis or indicates that an explanation is being offered. There are also many idiomatic usages and phrases that incorporate *mono,* some of which we will cover in the next installment of *Basic Japanese.*

All in all, *mono* is probably one of the most often used words in the Japanese language, and while none of the meanings are really too hard to understand, the wide range of usages may make it difficult to get a firm grasp on it at first. The following manga examples should help you begin to sort out the different uses and give you some insight into the use of *mono* in real-world Japanese. Then, the next time someone tries to tell you that the language is incomprehensible, you can say, *"Chigau mon!"* ("That's not so!")

## *Mono* = "person"

**When written with the kanji** 者, *mono* means "person." Here Sakamoto Seizō is trying to track down his older brother Keikichi in order to convince him to go back to live with his son. Seizō has found the neighborhood where Keikichi lives, so he inquires about his brother to a man on the street.

者 is the humble counterpart of 人 *hito* or 方 *kata*. Seizō uses it because he is referring to a member of his own family.

© Utsumi & Taniguchi / *Hitobito Shiriizu,* Shogakukan

**Seizō:** ここ に、 坂本 という 者 が いるでしょうか?
*Koko ni, Sakamoto to iu mono ga iru deshō ka?*
here at (name) called person (subj.) exist(s) (?)
"Is there someone named Sakamoto around here?"
**"Does someone named Sakamoto live around here?"** (PL3)

- *deshō* by itself usually seeks agreement ("right?") or sometimes means "probably is," but when used with the question indicator *ka*, it is really just a polite way of asking, "is it?/does it?," so *iru deshō ka* = "does he exist/is he present?"

## *Mono* = "physical thing"

**These two amateur *sumō* wrestlers** have been practicing their moves for a rigged match the next day. As a token of apology for a disparaging remark made by his lady friend, Date no Yama offers Take'emon some *mitarashi dango* (a type of rice-ball dumpling). Take'emon's response also demonstrates how *mono* is sometimes contracted to *mon*.

**Date no Yama:**
すみません　武さん。つまんない　もの　ですが、
*Sumimasen　Take-san. Tsumannai　mono　desu　ga,*
sorry/excuse me　(name -hon)　trifling　thing　is　but
これ　でも　食べて機嫌　なおしてください。
*kore　demo　tabate kigen　naoshite　kudasai.*
this or something　eat　mood　fix　please
"Sorry, Take-san. It's a trifling thing, but please eat something like this and fix your mood."
**"Sorry, Take-san. It's really nothing, but maybe these will help you feel better."** (PL3)

© Sakurai Toshifumi / *Ushimatagi Take'emon,* Futabasha

**Take'emon:**
みたらし団子　か。ほんとに　つまんないもん　だ　ねー。
*Mitarashi dango　ka. Honto ni　tsumannai　mon　da　nē.*
(type of rice dumpling) (?)　really/truly　trifling　thing　is　(colloq.)
"*Mitarashi dango,* is it? It really is a trifling thing, isn't it."
**"*Mitarashi dango,* huh? You aren't kidding when you say it's nothing."** (PL2)

- *tsumannai* is a colloquial contraction of *tsumaranai,* "trifling/dull."
- adding *demo,* "something like," when making a suggestion softens it by implying that there are other possible options.
- *dango* are steamed or boiled dumplings made from rice flour. *Mitarashi dango* are a type of *dango* that originated in Kyōto, served with a syrupy mixture of soy sauce and sugar.

## *Mono* = "abstract thing"

**Even though the artist** is an important business client, her admiration for the painting seems to be genuine. The woman, Tsuchii-san, is Hamasaki Densuke's *kachō*/supervisor in the manga series *Tsuri-Baka Nisshi.*

© Yamasaki & Kitami / *Tsuri Baka Nisshi,* Shogakukan

**Tsuchii:** でも　確実に　私　の　心　に
*Demo kakujitsu-ni watashi no kokoro ni*
but　certainly　I/me　's　heart　to
伝わってくる　もの　が　あります。
*tsutawatte-kuru　mono ga arimasu.*
is conveyed/transmitted-and comes　thing (subj.)　exists
"But there's something that's definitely transmitted to my heart."
**"But there's something here that really touches my heart."** (PL3)

## Indicating a tendency/characteristic

**Generalizations can be expressed** with *mono,* coming across as something like ". . . are things that . . ." Here Garcia-kun has brought the kindergarten terror Crayon Shin-chan (who is visiting from another manga title in *Action Comics*) to the local pool, and one of the parents thinks Shin-chan is setting a bad example. She wants Garcia to do something about it, but Garcia's attitude is pretty laid-back.

**Parent:** のん気な こと 言って ケガ人出たら アナタの せい よ。
*Nonki-na koto itte keganin detara anata no sei yo.*
carefree thing say-and if someone is injured your fault (emph.)
**"With such a carefree attitude, it'll be your fault if someone gets hurt."** (PL2)

**Garcia:** 子供 は 気をつけても ケガする もの です。
*Kodomo wa ki o tsukete mo kega suru mono desu.*
children as-for even if are careful get injured thing is/are
"As for children, even if you're careful they are things that get injured."
**"No matter how careful you are, kids have a way of getting hurt."** (PL3)

- *nonki-na* means "carefree/laid-back" and *nonki-na koto o itte* is a continuing form of *nonki-na koto o iu* ("say carefree/easy things.")
- *keganin (ga) detara* is a conditional ("if") form of *keganin (ga) deru,* literally "an injured person appears" → "someone gets injured."

© Takeuchi Akira / *Garcia-kun,* Futabasha

## Past tendency

**The use of *mono*** to describe tendencies is not limited to just the present. *Mon(o) da* after a past tense verb means "used to (do the action)/always (did/have done the action)." This *obāsan* has sneaked off from her family store to play pachinko. When someone comes to tell her that things are busy and they need her back at the store, she recalls that when she was in charge, she was always able to take care of the store by herself, no matter how busy it was. See *Mangajin* #34 for the entire story.

© Maekawa Tsukasa / *Dai-Tōkyō Binbo Seikatsu Manyuaru,* Kodansha

**Yukari:** あたし なんか どんなに 忙しくても
*Atashi nannka donna-ni isogashikute mo*
I/me someone like no matter how much even if busy
ひとりで きりもりしてきたもん だ が ねえ!
*hitori de kirimori shite kita mon da ga nē!*
alone/by myself managed-and-came thing is but (colloq.)
**"I (have) always managed by myself no matter how busy things got!"** (PL2)

- *nanka* can stand in place of the topic marker *wa* ("as-for"), often with a belittling/critical feeling toward the topic, but in this case it just emphasizes *atashi* ("I/me").
- *isogashikute mo* is from *isogashii* ("busy"). The *-te mo* form means "even if/when . . ."
- *kirimori shite* is the *-te* form of *kirimori suru* ("manage/administer"). *Kita* is the plain/abrupt past form of *kuru* ("come"), here implying the action started at sometime in the past and continues to the present → "I've always . . ."

## Should/shouldn't

**Following the present form** of a verb, *mon(o) da* can also mean, "should/must (do the action)." The setting for this scene is a hotel, where a medical convention is being held. One of the hotel guests isn't feeling well, and since the regular hotel doctor is unavailable, the visiting Dr. Shibata volunteers to examine him. It turns out that the man has a touch of the flu, so Shibata tells him to go home and get some rest. When the patient explains that he's from out of town on important business that simply must be completed, the doctor, who isn't used to the special needs of hotel guests, gets a bit irate. See *Mangajin* Nos. 30 & 31 for the entire story.

© Ishinomori Shōtarō / *Hotel,* Shogakukan

**Dr. Shibata:** 患者　は　医者の言う事　を　聞くもんだ!
*Kanja wa isha no iu koto o kiku mon da!*
patient as-for what the doctor says (obj.) should listen to/heed
**"A patient should do as his doctor says."** (PL2)

そう　でなければ　いつまでたっても　治らん　ぞ!
*Sō de nakereba itsu made tatte mo naoran zo!*
that way if is not forever won't get better (emph.)
**"If you don't, you'll never get better!"** (PL2)

- *kiku* literally means "listen to," but in this usage it has the idiomatic meaning of "obey/do as (one) says."
- *itsu made tatte mo* is followed by a negative to mean "(something won't happen) no matter how much time passes" → "will never happen."

**Otto left his wife and daughter** in East Germany 10 years ago when he had a chance to go make his fortune abroad. Now when he comes back for them, he finds that they had to go west to look for work, along with many of the other townspeople. He stops to talk to this old woman, who laments the fact that things have been rough since the Berlin Wall came down.

**Old Woman:** あーあ、長生きするもんじゃないね。
*Ā–a, naga-iki suru mon ja nai ne.*
(sigh) live a long time shouldn't (colloq.)
**"I guess a person really shouldn't live so long."** (PL2)

ろく　でもない　話　ばっかりだ。
*Roku demo nai hanashi bakkari da.*
good/decent is not talk nothing but is
**"You don't hear anything but bad news."** (PL2)

- *roku (-na)* means, "good/decent," but is usually used with a negative (*demo nai* in this case) to mean, "no good . . ./no decent . . ." We also considered translating *roku demo nai hanashi* as "sad stories."
- *bakkari* is a colloquial variation of *bakari,* "only/nothing but."
- *Ā–a* is a drawn-out sigh of disappointment, said with a falling intonation on the long *ā,* then rising quickly on the final *a.*

© Katsushika & Urasawa / *Mastā Kiiton,* Shogakukan

## Reason/cause

***Mono* can indicate a cause or reason** when giving an explanation. Mrs. Barnum is worried about a university researcher named Annabel Johnson, who has disappeared. Pretending to be Annabel's aunt, she takes Keaton, an archaeology professor and part-time investigator, along to look for clues. Keaton is surprised when she shows him the key to Annabel's apartment, which she procured from the landlord.

© Katsushika & Urasawa / *Mastā Kiiton,* Shogakukan

**Mrs. Barnum:** なにしろ 私、 彼女の 叔母さんですもの。
*nanishiro watashi, kanojo no obasan desu mono.*
anyhow I/me her aunt is/am because
**"After all, (it's because) I *am* her aunt."** (PL3)

**Keaton:** あ、ちょっと...
*A, chotto...*
hey a little
**"Hey, wait a sec..."** (PL2-3)

- *nanishiro* means, "at any rate/anyhow/after all/you know."
- the age distinction, i.e. older or younger, is always made when speaking of a person's siblings in Japanese. This distinction carries over to aunts and uncles as well. Although most typically written in hiragana, there are two ways to write the word "aunt" in kanji: 伯母 and 叔母, both pronounced *oba.* The first refers to a parent's older sister, and the second indicates a parent's younger sister. Mrs. Barnum uses 叔母, which shows that she is (pretending to be) Annabel's mother's/father's younger sister, although in spoken language the distinction is lost because the pronunciation is the same. The word "uncle" is also written two ways, 伯父 and 叔父, both pronounced *oji,* referring to a parent's older and younger brother, respectively.

**This couple is watching TV,** and the wife tells her husband that she has been told she bears a resemblance to the actress on the show. He replies that the actress looks like she has a nasty disposition. The wife continues the conversation . . .

**Wife:** それで ね、 口元 なんか もう そっくり って!
*Sore de ne, kuchimoto nanka mō sokkuri tte*
and then (colloq.) mouth area as-for (emph.) exactly like (quote)
**"So anyway, they say that my mouth is exactly like hers."** (PL2)

**Husband:** よく しゃべる もん なぁー。
*Yoku shaberu mon nā-.*
a lot talk/speak because (colloq.)
**"(Because) you do talk a lot, huh."** (PL2)

- *kuchimoto* literally means "mouth area/around the mouth" but in this case can simply be translated as "mouth."
- *nanka* is sometimes used in place of *wa* to mark the topic. It often has a belittling tone but here is just a colloquial usage.

© Naminami Kanko / *Masachūsettsu,* Shogakukan

## Emphasis/explanation

**As a sentence-ending particle,** *mon(o)* can add emphasis to a statement or explanation, with the feel of "(because) that's the way it is." The old man Kanamori in this scene is a successful company president. His will to go on has faded, though, and he is now starting to give away his personal possessions. He explains that he has already accomplished all of the things that he wanted to do in life, and thanks Roppeita for having been his friend.

© Hayashi & Takai / *Yamaguchi Roppeita,* Shogakukan

**Roppeita:** なんだい ジジくさい こと 言っちゃって！
*nandai* *jiji-kusai* *koto* *itchatte!*
why old-mannish thing say (regret)
**"What do you mean by saying such an old-geezer thing?"** (PL2)

**Sound FX:** ガポ
*Gapo*
**Gulp**

**Kanamori:** だって ジジイ だ もの。
*Datte* *jijii* *da* *mono.*
but old man is/am (explan.)
**"But, (it's because) I *am* an old geezer."** (PL2)

- *nandai* is a softer form of *nan da,* a blunt "what/why."
- *jiji(i)* is a somewhat derogatory word for "old man." Adding *-kusai,* lit. "stinky," to a noun or adjective forms an adjective that describes something as having the negative aspects of the original word. For example, *mendō-kusai,* = "troublesome/tiresome" (from *mendō,* "trouble"), and *furu-kusai* = "outdated/old fashioned" (from *furui,* "old").
- *itchatte* is a colloquial form of *itte shimatte,* from *iu,* "say." The *-te shimau* form implies that the action is regrettable or inappropriate.

## Denial

**The emphatic particle *mon(o)*** is often used in sentences of denial. To save a little money on food, Yawara has made herself a lunch to take to work. She's trying to save up to go visit her boyfriend, who's on assignment in America, but her nosy grandfather assumes that she wants the extra money to buy fancy clothes and go out dancing.

© Urusawa Naoki / *Yawara!,* Shogakukan

**Yawara:** ちがう もん。
*Chigau* *mon.*
different (emph/explan.)
**"That's not so."** (PL2)

旅行 の 費用 ためる ん だ もん。
*ryokō* *no* *hiyō* *tameru* *n* *da* *mon.*
trip 's expense save/collect (explan.) is (emph.)
**"I'm saving money for traveling expenses."** (PL2)

**Grandfather:** 旅費ィ？
*Ryohii?*
**"Traveling expenses?"** (PL2)

- she has left out the object marker *o* that would normally follow *hiyō.*

**Title:**
*Dai Kyūjūgo Wa: Haru no Otozure*
**"Story No. 95: The Coming of Spring"**

- *otozure*, meaning "arrival/advent," is from the verb *otozureru* ("visit").

1 **Sign:**
*Hanabishi-ya*
**Hanabishi**

**Narration:**
*Shunbun no hi ga sugiru to ore wa tabetaku-naru mono ga aru.*
**There's something I get a craving for once the first day of spring arrives.** (PL2)

**Shop Curtain:**
*Monaka* (最中) *Kusamochi* (草餅)
**Wafer Sweets, Rice Cake Sweets**

*Kashi* (菓子—obscured by Kōsuke's head)
**Confections**

*Hanabishi-ya* (花菱屋)
**Hanabishi**

**Sound FX:**
*Karan karan*
(sound of Japanese wooden sandals, *geta*, striking pavement)

- *Hanabishi-ya* is written here in traditional fashion from right to left. The suffix *-ya*, meaning "store/shop/trade," can be added to almost any word or name to form a trade name.
- *shunbun* is "the vernal (spring) equinox," and *shunbun no hi* ("Vernal Equinox Day") is the name of the Japanese national holiday that coincides with it.
- *sugiru* = "to pass/exceed/go beyond." *Shunbun no hi ga sugiru to* literally means "when Vernal Equinox Day passes," which in the hearts of Japanese people signifies that spring has come (regardless of the weather).
- *tabetaku* is *tabetai* ("want to eat," from *taberu* = "eat") in the *-ku* form, which links to *naru* ("become/become so that"). Thus *tabetaku naru mono* = "something that (I) begin to want to eat."
- *aru* = "there is/are" in regard to inanimate objects. . . . *mono ga aru* = "there is something that . . ."
- this is a traditional Japanese sweet shop, and *monaka* (a "sandwich" of thin wafers with sweet bean paste/jam inside) and *mochi-gashi* (pounded rice cake filled with the same sweet paste) are two of the most common traditional confections, coming in a myriad of shapes and colors. *Kusa-mochi* ("grass/herb mochi") gains its green color and tasty flavor from an herb known in English by a name unlikely to sell any sweets: mugwort.

2 **FX:**
*Peko*
(action of bowing the head once)

**Shop Woman:**
*Oya / haru no shisha ga kita ne*
**"Well, well, the herald of spring has come, has he?"** (PL2)

- *oya* is a interjection expressing mild surprise, like "Oh!/Well!/Huh?"
- *kita* is the plain/abrupt past form of *kuru* ("come"). . . . *ga kita* = ". . . has come/is here."

3 **Customer:**
*Tsubame mitai da ne*
**"(Just) like a swallow."** (PL2)

- as with the robin in parts of North America, the appearance of *tsubame* ("swallow[s]") is regarded as a sign of spring.

**Shop Woman:**
*Ha! ha! ha!* **(laughing)**

© Maekawa Tsukasa, All rights reserved. First published in Japan in 1988 by Kodansha Ltd., Tokyo. English translation rights arranged through Kodansha Ltd.

1 **Kōsuke:**
*Itsumo no kudasai.*
**"The usual please."** (PL3)

**Sound FX:** *Pachi* (sound of placing coin on counter) **Click**

**Shop Woman:**
*Ai yo.* **"Comin' right up."** (PL2)

**Sign:**
*-dango* **"-sweet rice dumplings"**

- *itsumo* = "always/usually." The *no* stands in for the understood object, effectively making *itsumo* into a noun: "the usual."
- *ai yo* is an informal/friendly *hai* ("yes/okay/sure").
- *dango* are steamed rice-flour balls that are skewered like shishkebabs and covered in a sweet sauce.

2 **Display Counter:**
*Sakura-mochi hyaku nijū en*
**"Cherry blossom mochi 120 yen"**

- *sakura-mochi* gets its name from being wrapped in cherry leaves and having a pale pink cherry-blossom color, not from anything approximating cherry flavor.

3 **Shop Woman:**
*Tabete-ku daro.*
**"(You'll) eat it here, right?"** (PL2)

**Kōsuke:**
*Hai.* **"Yes."**

- *tabete-ku* is a contraction of the *-te* form of the verb *taberu* ("eat") and the verb *iku* ("go"), which literally means "eat and (then) go." *Daro* (shortened from the usual *darō*) is the plain/abrupt equivalent of *deshō*, "(I) suppose/guess/presume".

4 **Shop Woman:**
*Uguisu-mochi omake.*
**"The *uguisu* mochi (is) on the house."** (PL2)

**Narration:**
*Kono mise wa kuru tabi ni omake o tsukete kureru.*
**This shop throws in something extra every time I come.** (PL2)

- *uguisu-mochi* is sprinkled with green soy flour and usually shaped (slightly) to resemble the *uguisu* ("bush warbler"), also associated with spring.
- *omake* = "a premium/something extra/something thrown in for free."
- *tabi* = "time/occasion."
- *tsukete kureru* links the *-te* form of the verb *tsukeru* ("attach/join/include") with the plain/abrupt form of the verb *kureru* ("give/do as a favor [for me/us]").

5 **Kōsuke:**
*Konnichiwa.* **"Hello."**

**Shop Man:**
*Ō.* **"Hey there."** (PL2)

6 **Kōsuke:** *Shinsaku desu ka?* **"A new creation?"** (PL3)

**Shop Man:**
*An o ireta yubeshi da yo.*
**"(They're) *'yubeshi'* with sweet bean paste inside."** (PL2)

- *an* is the sweet bean paste/jam mentioned before, most commonly made from *azuki* beans.
- *yubeshi* = a confection made of miso, rice flour, wheat flour, sugar, and walnuts mixed together, flavored with citron juice, kneaded and then steamed.

7 **FX:** *Pu~n* (effect of distinctive smell rising; here, the smell of the cherry leaf)

1 **Kōsuke:**
*Haru no kaori ga suru.*
(Thinking) **"Smells like spring."** (PL2)

- *kaori* = "(a sweet) smell/fragrance/aroma."
- *ga suru*, following a phrase about smell or taste, becomes "smells like" or "tastes like."

2 **Kōsuke:**
*Kore honmono nan-su ka?*
**"Is this the real thing?"** (PL3)

**Shop Woman:**
*Kyonen no shio-zuke ni shite oita n da yo.*
**"Last year's, salted and set aside."** (PL2)

**Sound FX:**
*Don.*
**Thump** (sound of setting thermos down on table)

- *honmono* = "genuine (thing)/the actual item/the real stuff." Kōsuke asks if it is a real cherry tree leaf because it is too early in the spring for it to be a fresh leaf.
- *nan-su ka* is a colloquial contraction of *nan desu ka.*
- *shio-zuke* is from *shio* ("salt") and *tsukeru* ("to pickle/preserve in," with *tsu* changing to *zu* in combinations). Dropping the *ru* turns the combination into a noun, so *shiozuke ni suru/shita* literally means "make/made it into salt-pickles."
- *shite oita* is the *-te* form of *suru* ("do") plus the plain/abrupt past form of the verb *oku* ("set down/lay aside"). *Oku* is added to verbs in this way to indicate something done ahead of time/in preparation.

3 **Kōsuke:**
*Ichi nen-kan haru no kaori o hozon shite oku no ka?*
**"So the smell of spring is set aside and preserved for a (whole) year."** (PL2)

**Kōsuke:**
*Shoppai* **"Salty!"**

- *hozon shite oku* comes from the *-te* form of the verb *hozon suru* ("preserve/conserve") plus *oku* ("set down/put in place"). Kōsuke's question (. . . *no ka*) is rhetorical; he is not really asking the woman.

4 **Shop Woman:**
*Mō ikko taberu kai.*
**"Will you have one more?"** (PL2)

**Kōsuke:**
*Mō ii desu.*
**"No thank you."** (PL3)

**Customer:**
*Kudasai.*
**"Excuse me."** (PL2)

- *ikko* = "one (piece)." *-ko* is the counter word for relatively small solid objects.
- *kai* is a friendlier version of the question marker *ka.*
- *mō ii desu*, literally "(I am/it is) already good," is an idiom meaning "I've had/it is enough," and is often used to decline an offer of more food, drink, assistance, etc.
- *kudasai*, literally "Please (give me)," can be used this way in stores to get a clerk's attention when one wants to buy something.

5 **Sound FX:**
*Zu zu* (sound of a liquid being sipped or slurped audibly)

- in Japan, making "sipping/slurping sounds" when drinking tea or soup or when eating noodles is taken as a sign that one is eating/drinking eagerly because it is delicious, and is not considered rude.

*(continued on next page)*

1 **Sound FX:**
*Karan karan* (sound of geta on pavement)

2 **Sound FX:**
*Gasa* (rustle of paper bag)

3 **Narration:**
*Heya e kaeru toki tochū ni aru O-jizō-san ni o-sonae o suru.*
**When I go back to my apartment, I make the offering to the Jizō that's on the way.**

*Kō shite ore no haru wa hajimaru no de aru.*
**And this is how my spring begins."**

**Sound FX:**
*Karan karan* (sound of geta on pavement)

- *heya* (literally, "room") refers to small, relatively cheap apartments (like the one Kōsuke lives in) that may or may not have a kitchen/toilet/bath of their own.
- *tochū* = "along the way/midway/en route."
- *aru* is the verb used with inanimate objects to mean "exists/is."
- *O-jizō-san* (or just *Jizō*, without the honorific *o-* and polite *-san*) is a protector/savior of Indian Buddhist origin who became associated with a wide variety of folk beliefs in Japan; he is known especially for his love of children and his protection of roadways, and his often red-bibbed figure is found at roadsides throughout Japan. For more information on *jizō* see the book *Liquid Life*, by William R. LaFleur, reviewed in *Mangajin* No. 27.
- *sonae* ("offering") is from the verb *sonaeru* ("to offer up"), and is almost always preceded by the honorific *o-*. *O-sonae o suru* = "to make an offering."
- *kō shite* is from *kō* ("like this/this way") and the *-te* form of the verb *suru* ("do"), so *kō shite* literally means "doing like this," → "in this way."
- *hajimaru* = "begin/start."
- *no de aru* is a more formal/"literary" equivalent to the explanatory *no desu*.

*(continued from previous page)*

6 **Kōsuke:**
*Gochisō-samā.*
**"Thank you for the sweets."** (PL2-3)

**Shop Woman:**
*Ai yo.*
**"Sure."** (PL2)

- *gochisō-sama (deshita)* is used after one eats something to thank the person who prepared/served the drink or food, or who treated you to it.

7 **Shop Woman:**
*Kore itsumo no yō ni tanomu yo*
**"Would you take care of this, same as always."** (PL2)

- *itsumo* = "always," and *no yō ni* = "in the manner of," so together they mean "in the usual way."
- *tanomu* is a plain/abrupt "(I) request"; the *yo* softens it and makes it feel like an easy request among friends, something like "Do me a favor, will you." She is asking him to offer the confections to the Jizō on her behalf.

# オバタリアン
# OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

**Narration**: オバタリアン は . . .
*Obatarian* *wa* . . .
obatarians as-for
**Obatarians . . .**

**Sign**: 星 占い
*Hoshi* *-uranai*
star divination/astrology
**Horoscope Readings**

- *uranai* is the noun form of *uranau* ("divine/tell someone's fortune" by whatever means). Here it is by the stars/astrology, which is to say horoscope readings are being offered.

2

**Narration**: 占い が . . .
*uranai* *ga* . . .
divination/fortune-telling (obj.)
. . . fortune-telling . . .

**Sign**: ジプシー 占い
*Jipushii* *-uranai*
gypsy divination/fortune-telling
**Gypsy Fortune Telling**

3

**Narration**: 好き。
*suki.*
like
. . . like. →

**Sign**: 手相
*Tesō*
palmistry
**Palm Readings**

- for the narration to actually work in English, the order of the fragments given in frames 2 and 3 needs to be reversed:
**Obatarians like to have their fortunes told.** (PL2)

- with *suki* ("like"), the liked object is marked with *ga*, and the person who likes it is marked with *wa*. The same is true for *kirai* ("dislike").
- *sō* can refer to the "outside appearance/countenance/physiognomy" of anything that is examined for purposes of divination/fortune-telling, so *te* ("hand") + *sō* refers to reading a person's palm to divine his/her fortune.

4

**Sign**: 年齢 占い
*Nenrei* *-uranai*
age divination/fortune-telling
**Age Divination/Age Guessing**

**FX**: がら〜ん
*Gara–n*
(effect of a room or other large space being empty/deserted)

- *uranai* is sometimes used for what we would call "guessing" — though even in this case, the "guess" is based on a "reading of/divination from" the appropriate "signs."

© Hotta Katsuhiko. All rights reserved. First published in Japan in 1990 by Take Shobo, Tōkyō. English translation rights arranged through Take Shobō.

# オバタリアン
# OBATARIAN

1

**Narration**: オバタリアンは…
*Obatarian wa…*
obatarian(s) as-for
**Obatarians…**

**Obatarian**: いらっしゃいませ。
*Irasshaimase.*
welcome
**"We're so glad you could come."** (PL4)

- *irasshaimase* is a polite command form of the PL4 verb *irassharu* ("come"). It's the standard expression for welcoming a visitor to one's home, or customers to one's place of business. Our final translation is a little on the loose side, but it seemed more natural than the literal "welcome."

2

**Narration**: 水ようかん を 缶 のまま 出す。
*Mizu-yōkan o kan no mama dasu.*
water-*yōkan* (obj.) can as is/was put out/serve
**serve *mizu-yōkan* still in the can.** (PL2)

- *yōkan* is a jelly-like confection made by straining cooked *azuki* beans, boiling them down with sugar, and adding agar-agar; the dense jelly is typically molded into rectangular "bricks" and eaten in slices. Using more water and less agar-agar makes a lighter *mizu-yōkan*, which usually comes in a small, individual-serving sized can; *mizu-yōkan* is eaten chilled and melts on the tongue, so it's thought of as a summertime treat.
- *…no mama* means "remaining as it is/was," so *kan no mama* = "remaining in the can" → "still in the can."

3

**Narration**: 注意されると…
*Chūi sareru to…*
when cautioned/reprimanded
When they are reprimanded…
**When you reprimand them…**

**Obatarian**: 知ってる わよーっ、それくらい〜っ。
*Shitteru wa yo–!, sore kurai–!*
know (fem. emph.) that much
**"I know that much!"** (PL2)

缶 から 出せば いい ん でしょ、出せば!?
*Kan kara daseba ii n desho, daseba!?*
can from if take out is good (explan.) right? if take out
"If I take it out of the can it will be good, right? If I take it out?"
**"So I'll take it out of the can. I'll take it out! Will that make you happy?"** (PL2)

- *chūi sareru* is the passive form of *chūi suru* ("caution/reprimand/correct"). *To* after the plain, non-past form of a verb can give a conditional "if/when" meaning.
- *shitte-ru* is a contraction of *shitte-iru* ("know"), from *shiru* ("come to know").
- the informal particle for emphasis, *yo*, sounds very masculine after the plain form of a verb, so female speakers typically add the mostly feminine particle わ *wa* and say…*wa yo*.
- *kurai* ("about/approximately") is often used idiomatically to downplay/minimize the significance of the thing/action/amount mentioned just before it, so *sore kurai* means "that much" in a belittling sense.
- her syntax is inverted. Normal order would be *sore kurai shitte-(i)ru wa yo.*
- *daseba* is a conditional "if" form of *dasu* ("put/take out").
- *…ba ii n desho* is literally "it is good if I (do the action), right?" but in response to a reprimand/correction, it feels like: "(I'm doing as you said.) Are you happy/satisfied now?" or "(If I do as you say,) then you'll be happy/satisfied, right?"

4

**Narration**: 今度 は さかさま に 出す。
*Kondo wa sakasama ni dasu.*
this time/next/then as for upside down (manner) put out/serve
**they then serve it upside down.** (PL2)

- *kondo* is literally "this time/occasion," but it can variously mean "recently," "now," "next/then," "soon/next time," or "sometime," depending on the context.
- *sakasama* = "upside down," and adding *ni* makes it an adverb (i.e., it describes the manner in which the action is done) modifying *dasu* ("put out/serve").

© Hotta Katsuhiko All rights reserved. First published in Japan in 1990 by Take Shobō, Tōkyo. English translation rights arranged through Take Shobō.

# 植田まさしの フリテンくん
## Ueda Masashi's Furiten-kun

**Title**: 易者
*Ekisha*
**Fortune-Teller**

- *eki* refers to the Chinese 易経 *Yi Jing* (or *I Ching*, "The Book of Changes"; *Ekikyō* in Japanese), and *-sha* means "person," so strictly speaking, *ekisha* refers to a person who uses the *Yi Jing* to tell fortunes; but *ekisha* is also used generically to refer to fortune-tellers of any kind.

1

**Fortune-Teller**: どーぞ。
*Dōzo.*
**"Please (sit down)."** (PL3)

**Shingle**: 易
*Eki*
divination/fortune-telling
**Fortunes**

**Front of Table**: 人相
*Ninsō* **Physiognomy**

- *dōzo* means "please" in the sense of urging an action ("please do [something]") or granting permission ("please feel free to . . ."), not "please give me [something]." With a short vowel, as in the following frame, it feels more informal; repeating it gives the feeling of urging more strongly.
- as with *ekisha*, the word *eki* can refer to fortune-telling of any kind.
- *ninsō* is generally used to refer to a person's "facial appearance/features," so in the context of fortune-telling it means "physiognomy (readings)."

2

**Fortune-Teller**: どぞどぞ。
*Dozo dozo.*
**"Please, please."** (PL3)

3

**Customer**:

家族　は　四人。　三流会社　を　定年　で　やめた
*Kazoku wa yonin. Sanryū-gaisha o teinen de yameta*
family as-for 4 persons 3rd rate co. (obj.) ret. age at quit

あと　易　の　勉強　を　して　今日　に　至る。
*ato eki no benkyō o shite konnichi ni itaru.*
after/since divination of study (obj.) do today to arrive/reach
**"A family of four. After quitting a 3rd-rate company at retirement age, took up the study of divination, and have continued until today."** (PL2)

性格　は　温和　だ　が　決断力　に欠ける。
*Seikaku wa onwa da ga, ketsudan-ryoku ni kakeru.*
character/nature as-for mild is but decisiveness lacking in
**"Have a gentle nature, but lack decisiveness."** (PL2)

胃　と　肝臓　が　やや　弱い。
*I to kanzō ga yaya yowai.*
stomach and liver (subj.) somewhat/slightly weak
**"Stomach and liver are somewhat weak."** (PL2)

- *kaisha* ("company/corporation") usually becomes *-gaisha* in combinations.
- *teinen* refers to "(mandatory) retirement age."
- *yameta* is the plain/abrupt past form of *yameru* ("quit").
- *ato* can be either "after" or "since"; *yameta ato* = "after/since quitting."
- *benkyō o shite* is the *-te* form of *benkyō o suru* ("study"); the *-te* form essentially makes the complete thought/sentence *eki no benkyō o suru* ("study the *Yi Jing*") into an adverb modifying *konnichi ni itaru* ("reach/arrive at today") — i.e., that's how he occupied himself up to the present.
- *ketsudan* = "decision" and *-ryoku* means "strength/power," so *ketsudan-ryoku* = "power of decision" → "decisiveness."
- *. . . ni kakeru* is an expression for "lacking in . . ."
- the natural first assumption is that the customer is talking about himself, but the artist deliberately leaves the subject of the description ambiguous — as a set-up for the final frame.

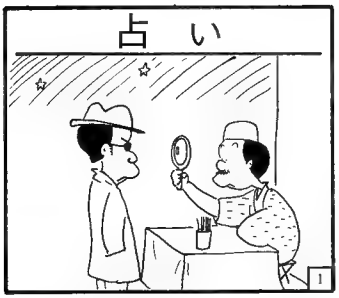
4

*(continued on next page)*

© Ueda Masashi, All rights reserved. First published in Japan in 1992 by Take Shobō, Tōkyō. English translation rights arranged through Take Shobō.

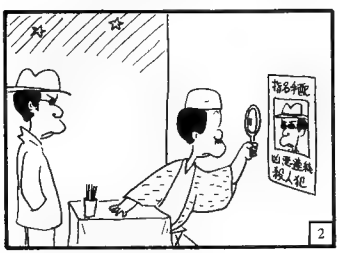
# 植田まさしの Ueda Masashi's

# フリテンくん Furiten-kun



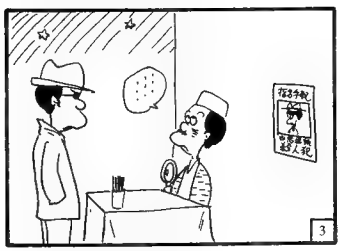

**Title**: 占い
*Uranai*
divination/fortune telling
**Readings**

- *uranai* is the noun form of the verb *uranau*, meaning "to divine/tell (someone's) fortune" by whatever means, including "readings" of palms/physiognomy/the stars/etc.

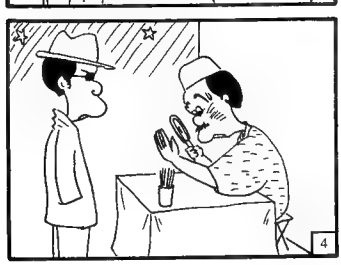



**Poster**: 指名 手配
*Shimei tehai*
designation search
**Wanted**
凶悪 連続 殺人犯
*Kyōaku renzoku satsujin-han*
heinous/brutal succession/series murderer
**Brutal Serial Murderer**

- *shimei* is a noun meaning "designation/nomination," and *tehai* basically means "arrangement(s)," but the combination is the term equivalent to "Wanted" on an English "wanted" poster. The underlying literal meaning of *shimei tehai* can be thought of as something like "a police-arranged search for a designated suspect." A related term is 全国手配 *zenkoku tehai*, in which *zenkoku* means "nationwide" → "nationwide police search/all points bulletin."
- *satsujin* = "murder" and *-han* is an abbreviation of *hannin* "offender/criminal," so *satsujin-han* = "murderer."




*(continued from previous page)*




**Arrow**: 自分 の こと ズバリ
*Jibun no koto zubari*
self of thing/description exactly
Description of himself exactly
**Description fits him exactly**

**Customer**: 看板 は もらっていく よ。
*Kanban wa moratte iku yo.*
sign board/shingle as-for obtain-and-go (emph)
**"I'm taking your shingle with me."** (PL2)

**Fortune-Teller**: 道場破り？
*Dōjo-yaburi?*
**"A *dōjō* crasher?"** (PL3)

- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context.
- *koto* is literally "thing," but is often used more abstractly to mean "situation/circumstance," or in this case "description": *jibun no koto* = "description of himself."
- *moratte* is the *-te* form of *morau* ("receive/take/obtain"), and *moratte iku* is literally "receive/take and go," or just "take."
- *dōjō* refers to a "drill hall/gym" for martial arts training, and *yaburi* is the noun form of *yaburu* ("tear/rend/break [into/out of]/infringe [upon]"). *Dōjō-yaburi* refers either to the act of going to/"crashing" the *dōjō* of a different martial arts group and roundly defeating all comers, or to the person/people who do(es) this. It is also standard procedure for the victorious crashers to take away the signboard from the defeated *dōjō*.

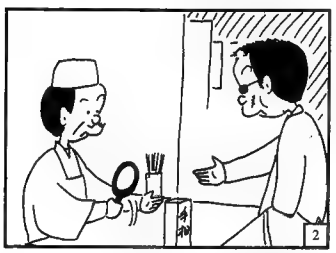
© Ueda Masashi, All rights reserved. First published in Japan in 1992 by Take Shobō, Tokyō. English translation rights arranged through Take Shobō.

# 植田まさしの Ueda Masashi's フリテンくん Furiten-kun

1

**Title & on Sign**: 手相
*Tesō*
palmistry
**Palm Readings**

- *sō* can refer to the "outside appearance/countenance/physiognomy" of anything that is examined for purposes of divination/fortune-telling, so *te* ("hand") + *sō* refers to divining a person's fortune by the appearance of his hand/palm: "palmistry."




3

**Gangster**: ちがう！
*Chigau!*
different/wrong
**"Wrong!"** (PL2)

**Palm Reader**: エ？
*E?*
**"Huh?"** (PL2)

- *chigau* literally means "(is) different," but idiomatically it often implies "that's the wrong idea/conclusion," or simply "that's wrong."

4

**Palm Reader**: あ、　ショバ代　ね。
*A,*　*shoba-dai*　*ne.*
(interj.) place/location fee (colloq.)
"Oh, my location charge, right?"
**"Oh, right, my site dues."** (PL2)

- *a* indicates the speaker has suddenly recognized/realized something, like "Oh."
- *shoba* is slang for *basho* ("a place/spot/location" — the two syllables have simply been inverted for the slang word), and the suffix *-dai* means "fee/charge." *Shoba-dai* is the fee paid by a vendor for a spot/space to set up his booth/stand — either to a legitimate concessionaire (e.g., at a fair), or to the *yakuza* ("gangster") organization that controls the territory where the spot he wants to do business is located. Another example of "reversed-syllable slang" is the word *neta* (*tane*) used by sushi chefs to refer to the main (non-rice) ingredients.
- *ne* is like a tag question ("isn't it?/right?") that assumes an affirmative answer.

## Book•Review

*(continued from page 21)*

Ever diligent, Reid has also written a book in English for Kodansha on Japanese ski resorts—a product, he says, of the free time he had when his newspaper was so full of Gulf War coverage he couldn't get his stories in print. He hopes that the upcoming Nagano Olympics will spur interest in checking out the Japanese slopes among tourists and foreign residents, in turn financing a few more of his own ski trips.

---

David M. Rosenfeld, formerly with *The Daily Yomiuri* in Tokyo, is currently a graduate student at the University of Michigan.

© Ueda Masashi, All rights reserved. First published in Japan in 1992 by Take Shobō, Tōkyō. English translation rights arranged through Take Shobo.

# ナニワ金融道

# Naniwa Kin'yūdō

## 青木雄二

## by Aoki Yūji

### The series:

***Naniwa Kin'yūdō*** first appeared in Kōdansha's *Weekly Comic Morning* (週刊コミックモーニング) in 1990. It was an immediate hit and continues to run today. The appeal of the series seems to be a combination of the subject matter (the unethical dealings of an Osaka loan/finance company), the gritty Osaka dialect spoken by most of the characters (except Haibara, the "hero"), and the rough but oddly detailed style of drawing.

### The title:

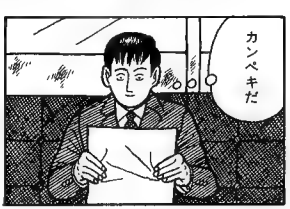
***Naniwa*** (written here in katakana ナニワ, but sometimes written with the kanji 浪花 or 浪速) is an old name for the Osaka area, where this series is set. *Kin'yū* (金融) means "money/finance," and the ending *dō* (道) written with the kanji for "road/path," can be thought of as meaning "the way of . . ." Given the content of the stories, the title could be rendered as "The Way of the Osaka Loan Shark."

### The story so far:

**In the first installment,** the story's main character, Haibara Tatsuyuki, is working in a small print shop in Osaka. He overhears his boss on the phone trying to come up with the cash to pay the shop's bills. Soon the boss asks Haibara to take out a personal loan for ¥100,000 from a shady *sarakin* loan company so the shop can meet its financial obligations.

Although it is the second time he has been asked to do this, Haibara agrees, and arranges for the loan. Since the first loan has been paid off in full, there's no problem getting a second. Unfortunately, this time around things don't work out as well. One of the print shop's major customers goes under before paying off its promissory note, and the print shop owner, unable to meet his own financial obligations, skips town.

Out of work and presumably out ¥100,000, Haibara is in a fix. He studies some books on finance, gets his resume together, and applies for a job at a loan company called Honey Enterprises, where he breezes through the written exam.




This month's installment opens with Haibara talking to a suitably impressed personnel manager about the results of his test. In fact, all seems to be going well for our hero. . . that is, until a secretary runs a credit check on him.

*Naniwa Kin'yūdō* © Aoki Yūji. All rights reserved. First published in Japan in 1990 by Kōdansha, Tokyo. English translation rights arranged through Kodansha.

フムー
勉強して
きたのかね
はい
1
立派な心がけだ
ヨシ待ってろ
社長に報告
してくる
はい
2
社長
やっと審査が
通ったから
保証人といっしょに
来てくれるか
3
もうすこし
ましな保証人
付けてくれいと
言われ
ましたんや
ビリビリ
領収証
様
(株)蛭室商事
¥500,000
上記正に領収致しました
(株)悪原建設
代表取締役
TEL 0726-2X-3X
4
ビリビリ
収証
年11月25日
領
御事様
(株)下請土木工業
TEL 06-6XX-6XXX
5
ポイ
6
室長
コンコン
入り
たまえ
未決
7

1

**Manager**: フムー、勉強 してきた のかね?
*Fumu–, benkyō shite kita no ka ne?*
hmm study did-and-came (explan-?)
**"Hmm, did you study up before you came?"** (PL2)

**Haibara**: はい。
*Hai.*
yes/okay **"Yes, sir."** (PL3)

- *shite kita* is the *-te* form of *suru* ("do") and the past form of *kuru* ("come"). *Kuru* after the *-te* form of a verb often indicates the action is/was done before coming.
- asking questions with *ka ne* is mostly reserved for superiors speaking to subordinates. Using only *ka* is abrupt or even rough; *ne* softens the question.

2

**Manager**: 立派な 心がけ だ。ヨシ、待ってろ。社長 に 報告 してくる。
*Rippa-na kokoro-gake da. Yoshi, matte-ro. Shachō ni hōkoku shite kuru.*
fine/admirable attitude/intention is good/okay wait president to report will go do
**"That's the right spirit. Okay, wait (here). I'll go report to the president."** (PL2)

**Haibara**: はい。
*Hai.* **"Yes sir."** (PL3)

- *kokoro-gake* can refer either to a mental attitude/intent or the action that springs from it, so an alternate translation might be "That was a admirable/wise thing to do." • *yoshi* is an interjectory *ii/yoi* ("good/fine/okay").
- *matte-(i)ro* is the abrupt command form of *matte-iru* ("be waiting"), from *matsu* ("wait").
- *shite kuru* is the non-past form of *shite kita*, seen above. Here the *-te kuru* form implies "will (go) do the action and come (back)," so *hōkoku shite kuru* = "will go report."

3

**Worker 1**: 社長、やっと 審査 が 通った から、 保証人 といっしょに来てくれる か?
(on phone) *Shachō, yatto shinsa ga tōtta kara, hoshō-nin to issho-ni kite kureru ka?*
pres./sir finally (credit) examiners (subj.) passed because/so guarantor/co-signer with together will you (please) come?
**"Sir, (your application) has finally gotten through the credit examiners, so could you come in with your co-signer?"** (PL2)

**Worker 2**: もうすこし ましな 保証人 付けて くれい と 言われました んや。
(on phone) *Mō sukoshi mashi-na hoshō-nin tsukete kurei to iwaremashita n ya.*
more a little better guarantor/co-signer attach/include (request) (quote) was told (explan.)
"They asked me to include a little better co-signer."
**"They said you needed to find a little better co-signer."** (PL3-K)

- *tōtta* is the past form of *tōru* ("pass/go through").
- *kite* is the *-te* form of *kuru* ("come")and *kureru ka* after the *-te* form of a verb makes a slightly less-abrupt request than using just *-kure*, its non-question form. *-Te kure* and *-te kureru ka* are both masculine.
- *kurei* is a colloquial variation of *kure*, so *tsukete kurei* = *tsukete kure*, an abrupt "please include."
- *iwaremashite* is the PL3 past form of *iwareru*, passive of *iu* ("say"). *Iwareru* usually means "be told (to)," so the pattern . . . *-te kure to iwareru* is literally "be told to (please do the action)" → "be asked to (do the action)."
- *n ya* is a contraction of *no ya*, Kansai dialect for the explanatory ending *no da*. *Ya* typically replaces *da* in Kansai speech.

4

**Sound FX**: ビリビリ ビリビリ
5 *Biri biri Biri biri*
**Rrrip Rrrip** (sound of paper — or something similar — tearing)

**Paper**: 領収証 / (株) 蜂蜜 商事様 / 平成 1年 11月 25日
*Ryōshūshō / (Kabu) Hachimitsu Shōji-sama Heisei ichi-nen jūichi-gatsu nijūgo-nichi*
receipt / joint stock co. honey enterprises-(hon.) (era name) first year eleventh month twenty-fifth day
**Receipt / To Honey Enterprises, Inc. / November 25, 1989**

但 / 上記 正に 領収致しました。
*Tadashi / Jōki masa-ni ryōshū itashimashita.*
provided/for / above noted truly received
**Provided / The above noted (amount) has been duly received.** (PL4)

(有) 下請 土木 工業 / (株) 馬鹿 建設
*(Yū) Shitauke Doboku Kōgyō / (Kabu) Baka Kensetsu*
limited liability co. subcontractor construction/engineering industries joint stock co. fool/idiot construction/building
**Subcontractor Engineering Industries, Ltd. / Idiot Construction, Inc.**

- *ryōshū* is a noun referring to the act of receiving money, and 領収証 *ryōshūshō* as well as 領収書 *ryōshūsho* (see below) both mean "receipt." The kanji 証 *shō* literally means "certificate," while 書 *sho* means "document." *Ryōshū itashimashita* is a PL4 past form of *ryōshū suru*, a verb for "receive (money)."
- the first year of the Heisei Era — i.e., the current emperor's reign — was 1989. In Japanese dates, the year is given before the month and date.
- the character 但 indicates that what follows is supplemental information (indicating what the receipt is "for"), conditions, exceptions, etc., to the item that preceded it. This is a written form, not usually given a "reading."
- *kensetsu* and *doboku* can be considered synonyms for "construction," but *doboku* tends to be used more for construction activities involving movement of earth: site preparation, ditch digging, levy building, etc.
- many of the proper names used in this manga involve humorous word plays.

6

**Sound FX**: ポイ
*Poi* (effect of tossing/throwing away something)

*(continued on following page)*

ひさしぶりに優秀な新人が現れましたよ社長！
ほんとうかねキミの評価は当てにならないからねー
8
大阪府公認
加盟店
全国手形
会
どれ見せてみろ
いやこんどはまちがいおまへん満点でっせ満点!!
9
フムーいいじゃないか
でしょう
10
28歳か年齢も問題ないな
11
宇野君とってみたまえ
はい
12
社長また領収書捨ててまんのか
ビリビリ
まあなへへへへ
13
ウチぐらいのもんでっしゃろ領収書が多いと税金が高くなる商売は……
そういうことやのーへへへへ
ビリビリ
14

*(continued from previous page)*

7

**Sign**: 社長室
*Shachō-shitsu*
president room
President's Office → **President**

**Sound FX**: コンコン
*Kon kon*
**Knock knock** (sound of knock on door)

**President**: 入りたまえ。
*Hairi-tamae.*
enter-(command)
**"Come in."** (PL2)

- *-shitsu* is a suffix meaning "– room." The labels on individual rooms in a Japanese office typically include this suffix, but in America the label usually has just a name and/or title. Here, the kanji are seen in reverse, through the window on the door.
- *hairi-tamae* is from *hairu* ("enter"). *-Tamae* makes a fairly strong/authoritarian command, so its use is restricted to the superior in a clear superior-subordinate relationship. Unless you're the president of a company, *dōzō (ohairi kudasai)* is the more appropriate form to use.

8

**Manager**: ひさしぶりに 優秀な 新人 が 現れました よ、 社長!
*Hisashiburi ni yūshū-na shinjin ga arawaremashita yo, shachō!*
for first time in a long time superior/excellent newcomer (subj.) appeared (emph.) president/sir
"For the first time in a long time a superior newcomer has appeared, sir."
**"Sir, for the first time in a long time, we have a top-notch applicant."** (PL3)

**President**: ほんとう かね? キミ の 評価 は 当てにならない から ねー。
*Hontō ka ne? Kimi no hyōka wa ate ni naranai kara nē.*
truth is it? you 's evaluation/judgment as-for is not reliable because/so (colloq.)
"Really? Your judgment isn't reliable, so (I'm not so sure I can count on it)."
**"Really? I'm never too sure about your judgment."** (PL2)

- *shinjin* is literally "new person," and refers variously to a "rookie" in sports, a "new face" on the screen, or "fresh blood/a newcomer" in almost any group. Here it essentially means "applicant."
- *arawaremashita* is the PL3 past form of *arawareru* ("appear/show up").
- *ate ni naranai* is the negative form of *ate ni naru*, an expression meaning "is reliable/can count on."

9

**Manager**: いや、こんど は まちがい おまへん。 満点 でっせ、 満点!!
*Iya, kondo wa machigai omahen. Manten desse, manten!*
(interj.) this time as-for mistake does not exist perfect score is-(emph.) perfect score
**"Well this time there's no mistake about it. (He got a) perfect score. A perfect score!"** (PL3-K)

**President**: どれ、見せてみろ。
*Dore, misete miro.*
(interj.) show-and see
"Here, show it to me and (we'll) see (what I think)." → **"Here, let me see it."** (PL2)

- *iya* often serves as a kind of "warm-up" word, like "well."
- *omahen* is Kansai dialect for *arimasen*, the PL3 form of *nai* ("not have/not exist").
- *desse* is a Kansai dialect equivalent of *desu yo* ("is/are" + emph.).
- *dore* can mean "which one," but it's used here as an interjection, "come/well/here/now."
- *misete* is the *-te* form of *miseru* ("show"), and *miro* is the abrupt command form of *miru* ("look/see"). *Miru* after the *-te* form of a verb can mean either "try (doing the action)" or "do (the action) and see what happens."

10

**President**: フムー、いい じゃないか。
*Fumu–, ii ja nai ka.*
hmm good/fine is it not?
**"Hmm, this looks very good."** (PL2)

**Manager**: でしょう?
*Deshō?*
**"Right?"** (PL3)

- *ja nai ka* is literally, "is it not . . ?" but the question here is purely rhetorical, and the actual effect is of an emphatic assertion.
- *deshō* with the intonation of a question often implies the speaker expects/assumes agreement from the listener: "isn't it?/don't you think?/right?" Here it actually feels a lot like "didn't I say so?/What'd I tell you?"

11

**President**: 28歳 か? 年齢 も 問題 ない な。
*Nijūhassai ka? Nenrei mo mondai nai na.*
28 years (?) age also/either problem does not exist (colloq.)
**"28 years old, is he? No problem with his age either."** (PL2)

- while illegal in the US, age is often used as a criterion for employment in Japan.

- *-sai* is the counter suffix for "years of age."
- *mo* = "too/also," but in a negative statement it becomes "(not) either."
- *na* is used for emphasis when confirming something for oneself.

12

**President**: 宇野君、とってみたまえ。
*Uno-kun, totte mitamae.*
(name-fam.) take-and-see
"Uno, obtain (a readout) and see (what it says)."
**"Check him out, Miss Uno."** (PL2)

**Miss Uno**: はい。
*Hai.*
**"Yes sir."** (PL3)

- *totte* is from *toru* ("take/obtain"), and *mitamae* is a strong/authoritarian command form of *miru* ("see"). Again, *miru* after the *-te* form of another verb means "do the action and see what happens." The president is referring to "obtaining/checking" Haibara's credit report. The dots over とって add emphasis, and indicate it's a kind of internal jargon—he doesn't have to tell her what to "take/obtain."

*(continued on following page)*

昭和36年10月10日生まれ灰原達之
S.36.10.10 ハイバラタツユキ
16
15
ショウワ36ネン10ガツ10ニチ ハイバラタツユキ
NEC
18
17
ピッピッピッ
ピリッ
ツーツー
ルルルル
21
20
19
どや該当ナシやろ
……
22
いいえサラ金1社で去年と今年10万ずつ2回借りとりますでも完済してますけど……
23

*(continued from previous page)*

13 **Manager**: 社長、 また 領収書 捨ててまん のか?
*Shachō, mata ryōshū-sho sutete-man no ka?*
president/sir again receipts is/are discarding (explan.-?)
**"Are you throwing away receipts again, sir?"** (PL3-K)

**Sound FX**: ビリビリ
*Biri biri*
**Rrrip** (sound of paper tearing)

**President**: まあ な、 へへへへ。
*Mā na, he he he he.*
yes (colloq.) (sheepish laugh)
**"Yeah, sort of. Heh heh heh heh."** (PL2)

- *sutete* is the *-te* form of *suteru* ("discard/throw away"), and *sutete-man* is Kansai dialect for *sutete-imasu*, the PL3 form of *sutete-iru* ("is/are throwing away").
- *mā na* (or *mā ne*) works like a vague "Yeah, sort of/Well, yes/You've got me there," when forced to acknowledge something that is a little embarrassing/awkward.

14 **Manager**: ウチ ぐらい の もん でっしゃろ、領収書 が 多いと 税金 が 高くなる 商売 は。
*Uchi gurai no mon dessharo, ryōshū-sho ga ōi to zeikin ga takaku naru shōbai wa.*
us about/just (=) thing is probably receipts (subj.) if are many taxes (subj.) become high business as-for
"It's probably a thing of just us, a business where if you have more receipts your taxes go up."
**"We must be about the only business where more receipts mean higher taxes."** (PL3-K)

**President**: そういう こと や のー、へへへへ。
*Sō iu koto ya nō, he he he he*
that kind of thing is (colloq.) (laugh)
**"It really is that way, isn't it? Heh heh heh heh."** (PL2-K)

**Sound FX**: ビリビリ
*Biri biri*
**Rrrip** (sound of paper tearing)

- . . . *gurai no mon(o)* is an expression meaning ". . . is about the only one."
- *dessharo* is a contraction of *desu yaro*, Kansai dialect for the conjectural *deshō* ("is probably").
- *to* after an adjective can give a conditional "if it is . . ." meaning, so *ōi to* = "if it is/they are numerous."
- *takaku* is the adverb form of *takai* ("high/expensive"); the adverb form of an adjective followed by *naru* ("become") means the subject "takes on/becomes (more)" that quality.
- *ryōshūsho ga ōi to zeikin ga takaku naru* is a complete thought/sentence ("taxes go up if receipts are numerous") modifying *shōbai* ("business/trade"). *Wa* marks this as the topic of the sentence. His syntax is inverted; in normal syntax the topic would come first.
- *ya nō* is a Kansai dialect equivalent of *da nā/da nē*, expressing a kind of exclamatory agreement.

15 **Miss Uno**: 昭和 36年 10月 10日 生まれ、 灰原 辰之。
*Shōwa sanjūroku-nen jūgatsu tōka umare, Haibara Tatsuyuki.*
(era name) 36th year 10th month 10th day birth (surname) (given name)
**"Date of birth October 10th, 1961, Haibara Tatsuyuki."**

- *Shōwa* was the era name during the reign of Emperor Hirohito (r. 1926-1989), now known as Emperor Shōwa. The era name is often abbreviated "S." — as Miss Uno does in writing the date down.
- *umare* is a noun form of *umareru* ("be born").

16 **Writing**: ハイバラ / タツユキ
*Haibara / Tatsuyuki*

17 **Miss Uno**: シ ヨウワ 36 ネン 10 ガ ツ 10 ニチ ハイバラ タ ツ ユキ
*Shi yo u wa san-roku ne n ichi-rei ga tsu ichi-rei ni chi ha i ba ra ta tsu yu ki*
**"S 3-6 M 1-0 D 1-0, Ha-I-Ba-Ra Ta-Tsu-Yu-Ki."**

- since she has to enter everything in katakana, she first writes it out that way, then reads the letter for each individual keystroke as she enters the information.

18 **Sound FX**: ピッピッピッ
*Pi! pi! pi!*
(sound of dialing touchtone phone)

19 **Sound FX**: ル ル ル
*Ru ru ru ru*
(sound of phone ringing on other end)

- the 10th of the month would normally be pronounced *tōka*, but she is apparently required to enter the two digit numeral followed by the suffix *-nichi*, which is normally the counter suffix used for (most) days of the month beyond the 11th.

20 **Sound FX**: ツーツー
*Tsū tsū*
(sound of small printer printing on paper tape)

21 **Sound FX**: ピリッ
*Piri!*
(sound of tearing small piece of paper — here, tearing off the paper tape printout)

**Paper Tape**: ショウ(カイ) ショウサイ、 コードNo. . . . / ハイバラ タツユキ
*Shō(kai) shōsai / Kōdo nambā. . . . / Haibara Tatsuyuki*
inquiry details/particulars code no. (surname) (given name)
**Inquiry results, Code No. . . . / Haibara Tatsuyuki**

- the kanji for the first two words would be 照会 *shōkai* and 詳細 *shōsai*.

*(continued on following page)*

エーッ
彼がつまんで
いたって！
しようがない
野郎だなー
24
そらみろ
キミの評価は
あてに
ならん！
東島君！
我々は現金を
扱う商売
なんだぞ！
25
いったん手を出した
ヤツは
かならずまた
手を出すもんなんだ！
ハッ
こころえて
おります
未決
26
そういうヤツを
入れると
事故の
もとや！
断り
たまえ！
27

*(continued from previous page)*

22 **Manager**: どや? 該当 ナシ やろ?
*Do ya? Gaitō nashi yaro?*
how is it? pertinent data not exist right?/is, isn't it?
**"Well? No pertinent items, right?"** (PL2-K)

- *do ya* = *dō ya*, Kansai dialect for *dō da*, "How is it?/What's the story?"
- *nashi* is a classical form of *nai* ("not have/not exist"), still used idiomatically for emphasis.

23 **Miss Uno**: いいえ、サラ金 1社 で 去年 と 今年 10万 ずつ 2回 借りとります。
*Iie, sarakin issha de kyonen to kotoshi jūman zutsu nikai karitorimasu.*
no finance co. 1 co. at last year and this year ¥100,000 each 2 times has borrowed
でも、 完済してます けど。
*Demo, kansai shite-masu kedo.*
but has completely repaid but
**"No, he borrowed ¥100,000 each on two occasions, once last year and once this year, from one *sarakin* lender. But he's repaid the full amount."** (PL3)

- *sarakin* is short for *sarariiman kin'yū*, "salaryman's financing." The name refers to finance companies that offer unsecured emergency loans at high interest rates to salarymen and housewives with relatively modest incomes.
- *karitorimasu* is a contraction of *karite-orimasu*, PL3 of *karite-oru*, equivalent to *karite-iru* ("has borrowed," from *kariru*, "borrow"). *Oru/orimasu* can be a PL4 verb, but in Kansai dialect it routinely replaces *iru/imasu* (PL2 & 3, respectively) without raising the level of politeness.
- *shite-(i)masu* is the PL3 form of *shite-iru* ("has done"), from *suru* ("do"); *kansai suru* = "repay completely."
- *kedo* literally means "but," but it's used here merely to "soften" the end of the sentence.

24 **Manager**: エーッ、彼 が つまんでいた って?! しようがない 野郎 だ なー。
*E–!, kare ga tsumande-ita tte? Shiyō ga nai yarō da nā.*
what? he (subj.) had pinched/snacked (quote) hopeless/irresponsible guy/fellow is (colloq.)
**"Wha-a-at? You mean to say he's been snacking? What an impossible fool!"** (PL2)

**President**: そら みろ。キミ の 評価 は あてにならん!
*Sora miro. Kimi no hyōka wa ate ni naran!*
(interj.) look you 's judgment as-for not reliable
**"See, what'd I tell you? I can't count on your judgment."** (PL2)

- *tsumande* is the *-te* form of *tsumamu*, meaning "pinch/pick up (with one's fingers/chopsticks/etc.)" and used idiomatically for "snacking/nibbling" on appetizers. Here the word is being used as finance company slang for "take out a loan," and since "pinch" can mean "steal" in English, which isn't appropriate here, we decided to translate the word as "to snack": *tsumande-ita* ("has been snacking") = past of *tsumande-iru* ("is snacking").
- the colloquial quotative *tte* exclaimed with the intonation of a question is like, "you mean to say that . . . ?"
- *shiyō ga nai* literally says "there is nothing one can do (about him)" → "(he's) hopeless/impossible."
- *yarō* is an informal/rough word for "guy/fellow." • *sora* is an interjection like "There!/Look!/See!" and *miro* is the abrupt command form of *miru* ("look/see"); *sora miro* feels like "See? It's just like I said/What'd I tell you?"
- *ate ni naran* is a contraction of *ate ni naranai* ("is unreliable/can't count on") seen above.

25 **President**: 東島君! 我々 は 現金 を 扱う 商売 なん だ ぞ!
*Tōjima-kun! Wareware wa genkin o atsukau shōbai na n da zo!*
(name-fam.) we as-for money/cash (obj.) handle business (explan.) is/are (emph.)
**"Tōjima! We are a business that handles cash!"** (PL2)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."). In a corporate setting, superiors typically address their subordinates using *-kun*.
- *wareware wa genkin o atsukau* is a complete sentence ("we handle/deal in money/cash") modifying *shōbai* ("business/trade").

26 **President**: いったん 手 を 出した ヤツ は、かならず また 手 を 出す もん なんだ!
*Ittan te o dashita yatsu wa, kanarazu mata te o dasu mon na n da!*
once hand/arm (obj.) put/reached out guy/fellow as-for certainly again hand/arm (obj.) will put/reach out thing (explan.)-is
**"Anyone who's had his hand in (that kind of thing) once is sure to reach out again."** (PL2)

**Manager**: ハッ、こころえております。
*Ha!, kokoroete-orimasu.*
yes I know/am aware-(humble)
**"Yes sir, I'm aware of it, sir."** (PL4)

- *te o dashita* is the past form of *te o dasu*, "put/reach out one's hand," which idiomatically means "meddle in/involve oneself in." *Ittan te o dashita* is a complete sentence ("[he] had his hand in once") modifying *yatsu* ("guy/fellow").
- *mon* is a contraction of *mono* ("thing"), and *mono (na no) da* after a verb implies the action is "typical/characteristic/a matter of course," or in combination with *kanarazu* ("certainly") earlier in the sentence, "inevitable." See this issue's *Basic Japanese*, page 30.
- *ha!* is a crisp, formal "yes/yes sir!"; *kokoroete* is the *-te* form of *kokoroeru* ("know/understand/be aware of"), and *orimasu* here is the formal PL4 (humble) form of *iru/imasu*. The manager has suddenly turned formal and humble because he is being scolded.

*(continued on following page)*

試験はできたと自負しているのですが……
そう満点だったよ
28
ではどこがダメだったんでしょうか？
……
29
ほかに行く時の参考になりますので教えていただけませんか！
それは言われへんのや！
30
なぜ？ぼくはもうここへ来ないんだからいいじゃないですか！
31
気持ちはわかるが言われへんのや
……
32
ぼくは履歴書を提出してプライベートなこともなにもかもそちらに委ねたのですよ！
それはわかる
33

*(continued from previous page)*

27 **President**: そういう ヤツ を 入れると 事故 の もと や! / 断りたまえ!
*Sō iu yatsu o ireru to jiko no moto ya! / Kotowaritamae!*
that kind of guy/fellow (obj.) if let in/hire accident of source is refuse-(command)
**"If we hire a guy like that, we're sure to have trouble. Send him away!"** (PL2)

- *ireru* = "take/let in," implying "take/let into the company" → "hire."
- *jiko no moto* = "source of accident(s)/trouble."
- *kotowaritamae* is the authoritarian command form of *kotowaru* "refuse/turn down."

28 **Haibara**: 試験 は できた と 自負している のです が。
*Shiken wa dekita to jifu shite-iru no desu ga.*
exam as-for did well (quote) be self-confident (explan.)-is but
**"I'm quite confident that I did well on the test, but . . ."** (PL3)

**Manager**: そう、満点 だった よ。
*Sō, manten datta yo.*
yes perfect score was (emph.)
**"Yes, you got a perfect score."** (PL2)

- *dekita* is the plain/abrupt past form of *dekiru* ("can do"), so literally it says "was able to do (the test)," but the implication is that he was able to do well on the test.
- *jifu* means "self-confidence/pride," and *jifu shite-iru* is from *jifu suru*, its verb form.
- the *ga* ("but") at the end of his sentence is enough to imply that he wants confirmation of his feeling that he did well on the test. He doesn't need to state the question specifically.
- *sō*, literally "(is) that way," often serves as the equivalent of "yes" for confirming the accuracy/aptness of what the other person has said.
- *datta* is the past form of *da* ("is/are").

29 **Haibara**: では どこ が ダメ だった ん でしょう か?
*Dewa doko ga dame datta n deshō ka?*
then/in that case where (subj.) no good/unacceptable was (explan.) I wonder (?)
"In that case where was no good, I wonder?"
**"In that case, I wonder (if you could tell me) what was wrong?"** (PL3)

- *n* is a contraction of explanatory *no*, indicating he seeks an explanation. *Deshō ka* asks a conjectural question, "I wonder (where/what/who/etc.) . . . ?" — in this case meaning "I wonder if you could tell me where . . . ?" Using the conjectural *(no) deshō ka* to ask for an explanation is more polite that using a plain *(no) desu ka* — much like it is more polite to use a negative question to make a request (see next frame).

30 **Haibara**: ほか に 行く 時 の 参考 になります ので、教えていただけませんか?
*Hoka ni iku toki no sankō ni narimasu no de, oshiete itadakemasen ka?*
elsewhere to go time for reference will become because/so couldn't you tell me?
**"It will be useful (to know) when I apply elsewhere, so couldn't you please tell me?"** (PL3)

**Manager**: それ は 言われへん のや!
*Sore wa iwarehen no ya!*
that as-for cannot say (explan.)
**"I can't tell you that."** (PL2-K)

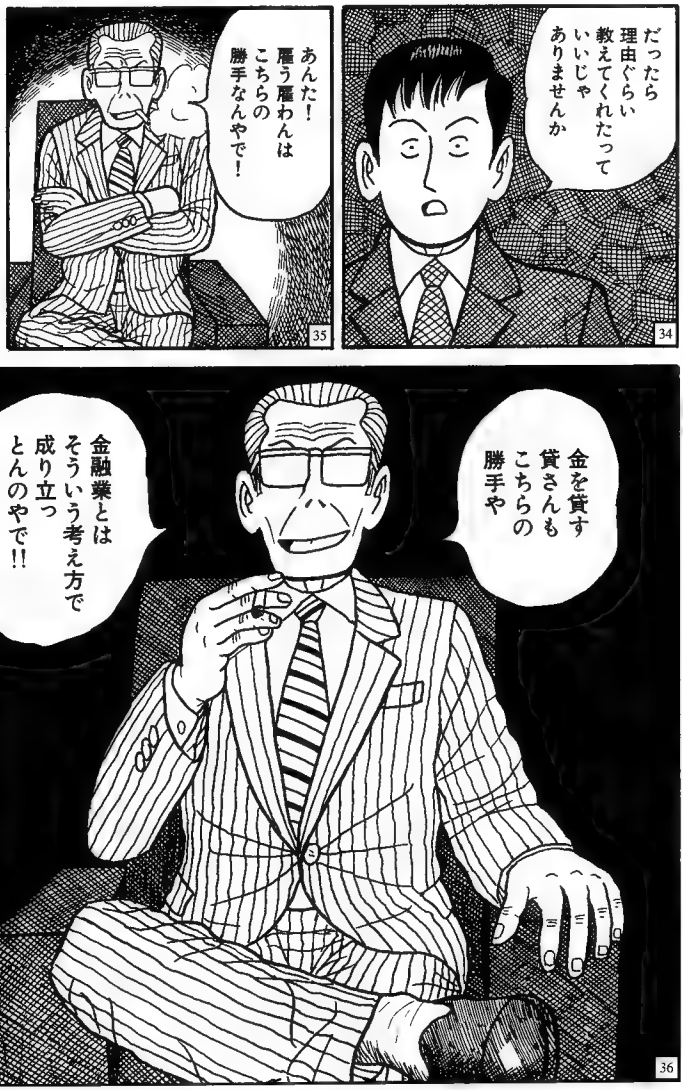
- *hoka* = "other," but in combination with *iku* ("go"), it means "elsewhere." *Hoka ni iku* is a complete thought/sentence ("go elsewhere") modifying *toki* ("the time when").
- *sankō* = "reference," and *sankō ni narimasu* is the PL3 form of *sankō ni naru* ("will become/serve as a reference" → "will be useful").
- *oshiete* is the *-te* form of *oshieru* ("tell/inform"). *Itadakemasen ka* is the PL3 negative form of *itadaku* ("receive"); *itadakemasen ka* after the *-te* form of a verb makes a request that's more polite than *-te kudasai*.
- *iwarehen* is Kansai dialect for *ienai*, the negative potential ("cannot") form of *iu* ("say/tell"). Negative verbs in Kansai dialect replace standard Japanese *-nai* with *-hen*, and negative potential verbs replace the standard *-enai* with *-arehen* (or in a few cases *-warehen*).

31 **Haibara**: なぜ? ぼく は もう ここ へ 来ない ん だから、いい じゃないですか!
*Naze? Boku wa mō koko e konai n da kara ii ja nai desu ka!*
why I as-for already/anymore here to won't come (explan.) because/so good/okay is it not?
"Why? I will not come here anymore, so it's okay, is it not?"
**"Why not? I will never be coming here again, so why should it matter?"** (PL3)

- *mō* ("already") followed by a negative becomes "no longer . . /not . . . anymore."
- *konai* is the negative form of *kuru* ("come").
- *ii ja nai desu ka* is literally a question, "is it not okay?" but the question is purely rhetorical and the statement feels more like a strong assertion/challenge. He's still polite, but an edge is creeping into his voice.

32 **Manager**: 気持ち は わかる が 言われへん のや。
*Kimochi wa wakaru ga iwarehen no ya.*
feelings as-for understand but cannot say (explan.)
**"I understand how you feel, but I cannot tell you."** (PL2)

*(continued on following page)*


だったら
理由ぐらい
教えてくれたって
いいじゃ
ありませんか
34
あんた!
雇う雇わんは
こちらの
勝手なんやで!
35
金を貸す
貸さんも
こちらの
勝手や
金融業とは
そういう考え方で
成り立っ
とんのやで!!
36

*(continued from previous page)*

33

**Haibara**: ぼく は 履歴書 を 提出して プライベートな こと も
*Boku wa rirekisho o teishutsu shite puraibēto-na koto mo*
I as-for resume (obj.) submitted-and private things also
なにもかも そちら に 委ねた のです よ!
*nanimo-kamo sochira ni yudaneta no desu yo!*
everything your direction/you to entrusted/revealed (explan.) (emph.)
**"I submitted my resume and revealed everything to you, even private things!"** (PL3)

**Manager**: それ は わかる。
*Sore wa wakaru.*
that as-for understand/know
**"I know that."** (PL2)

- *teishutsu shite* is the *-te* form of *teishutsu suru* ("to submit"); the *-te* form here serves as a conjunction: "submitted and . . ."
- *sochira* is literally "that/your direction," but it's often used as a polite way of referring to one's listener: "you."
- *yudaneta* is the plain/abrupt past form of *yudaneru* ("entrust to/give into the hands of another" → "reveal"). It is the past tense of this verb that makes the otherwise tenseless *teishutsu shite* into a past tense verb: "submitted and . . . entrusted/revealed."

34

**Haibara**: だったら 理由 ぐらい 教えてくれたって いい じゃありませんか。
*Dattara riyū gurai oshiete kuretatte ii ja arimasen ka.*
in that case reason at least even if tell to me good/okay is it not?
**"Then surely you could at least tell me the reason."** (PL3)

- *dattara* is an abbreviation of *sō dattara*, "if it is/was so," → "in that case."
- *gurai* (or *kurai*) basically means "about/approximately," but depending on context it can imply "at least (this small amount/this minor thing)."
- *oshiete* is from *oshieru* ("tell"), and *kuretatte* is a colloquial equivalent of the conditional *kurete mo*, from *kureru* ("give [to me]/do for me"). *Kureru* after a *-te* form implies that an action done by someone else benefits/fulfills the wish of the speaker or subject.
- . . . *-te mo ii* is the standard phrase for giving permission or saying it's okay to do something, and . . . *-tatte ii* is a colloquial equivalent.
- *ja arimasen ka* is the PL3 form of *ja nai ka*, so . . . *-tatte ii ja arimasen ka* (or . . . *-te mo ii ja arimasen ka*) is literally "isn't it/wouldn't it be okay if you . . . ?" But the question is purely rhetorical, and his statement once again feels more like an emphatic assertion/demand — though still a polite one.

35

**Manager**: あんた! 雇う 雇わん は こちら の 勝手 なんや で!
*Anta! Yatou yatowan wa kochira no katte na n ya de!*
you hire not hire as-for this side/direction 's own choice (explan.)-is (emph.)
**"Now look here, mister! Whether we hire (a person) or not is our own free choice."** (PL2-K)

- *anta* is an informal *anata* ("you"). Here he is saying it sharply, like an angry "Look here, mister!/lady!" or like someone might indignantly bark out his listener's name in English.
- *yatowan* is a contraction of *yatowanai*, the negative of *yatou* ("hire"). Though it is not limited to Kansai dialect, shortening the negative suffix *-nai* to *-n* is probably more common among Kansai speakers.
- just as Haibara referred to his listener as *sochira* ("that side/direction"), above, it's quite common for the speaker to refer to himself (or the group he belongs to) as *kochira* ("this side/direction"). *Sotchi* and *kotchi* would be used in informal speech.
- *no* can be thought of as possessive here, so *kochira no* is "this side's" → "our."
- *na n ya* is Kansai dialect for the explanatory *na n(o) da* that follows nouns. *De* adds strong emphasis, like the masculine *zo* or *ze* in standard Japanese but without feeling quite as rough.

36

**Manager**: 金 を 貸す 貸さん も こちら の 勝手 や。
*Kane o kasu kasan mo kochira no katte ya.*
money (obj.) lend not lend also this side/direction 's own choice is
**"Whether we lend (a person) money or not is also our own free choice."** (PL2-K)

**Manager**: 金融業 とは そういう 考え方 で 成り立っとん のや で!!
*Kin'yū-gyō to wa sō iu kangae-kata de naritatton no ya de!*
financial industry as-for that kind of thinking with/on is organized/founded (explan.) (emph.)
**"The entire financial industry is founded on that kind of thinking."** (PL2-K)

- *kasan* is a contraction of *kasanai*, the negative of *kasu* ("loan/lend").
- *to wa* is the quotative *to* plus the topic marker *wa* ("as for"), so it could literally be thought of as "as for what is called (the financial industry)," but it's essentially no different from just *wa*.
- *kangae* is "thought/idea" and *-kata* is a suffix meaning "way/method (of)," so *kangae-kata* = "way of thinking." *Sō iu kangae-kata* = "that kind of way of thinking" → "that kind of thinking."
- *naritatton* is a contraction of *naritatte-oru*, the Kansai equivalent of *naritatte-iru*, from *naritatsu* ("stand/be organized/be founded on").
- *no ya* is Kansai dialect for the explanatory *no da* that follows verbs and adjectives. *De* again adds strong emphasis.

さあ
それでもう
ええやろ
37
……
わかりました
失礼
します！
38
ああ
ちょっと
待ち
ワシの
忠告
やがな
39
まあ
こ・れ・系
やったら
わからん
けどなー
41
あんたは
まともな
金融屋は
雇わんと
思うで
40

37 **Manager**: さあ、 それ で もう ええ やろ。
*Sā, sore de mō ē yaro.*
well then that with already good/enough is, isn't it
**"Well then, that's about enough, isn't it?"** (PL2-K)

- *sā* is often used like "well then/all right/come on" to prepare oneself for action or to urge the listener to action.
- *ē* is dialect for *ii/yoi* = "good/fine"; *mō ē* is literally "already good," meaning "(already) enough."
- *yaro* is Kansai dialect for *daro*, here asking for agreement/confirmation like the English tag "isn't it?"

38 **Haibara**: わかりました。 失礼します。
*Wakarimashita. Shitsurei shimasu.*
understood excuse me
**"All right. Excuse me, then."** (PL2)

- *wakarimashita* is the PL3 past form of *wakaru*, "come to know/understand." The word is often used to show acceptance of what the other person has said/asked/ordered: "Yes/okay/I will do as you say."
- *shitsurei* is literally "rudeness/bad manners," and *shimasu* is the PL3 form of *suru* ("do"), so the expression essentially means "I will do/commit a rudeness." This a polite way to take one's leave, like saying "excuse me" when taking one's leave in English.

39 **Manager**: ああ、 ちょっと 待ち。 / ワシ の 忠告 や が な...
*Ā, chotto machi / Washi no chūkoku ya ga na,...*
(interj.) a little wait I/me 's advice/counsel is but (colloq.)
**"Oh, wait a second. / If I were to offer my counsel ..."** (PL2-K)

- *machi* is an abrupt, Kansai dialect command form of *matsu* ("wait").
- *washi* is a word for "I/me" used mostly by middle-aged and older men.

40 **Manager**: あんた は まともな 金融屋 は 雇わん と 思う で。
*Anta wa matomo-na kin'yū-ya wa yatowan to omou de.*
you as-for straight/honest/decent finance co. as-for will not hire (quote) think (emph.)
**"I don't think any straight finance company will hire you."** (PL2-K)

- *yatowan* is the contracted negative form of *yatou* ("hire"), and *yatowan to omou* = "(I) think (they) will not hire" → "I don't think they'll hire."

41 **Manager**: まあ、 これ系 やったら わからん けど なー。
*Mā, kore-kei yattara wakaran kedo nā.*
(interj.) this affiliation/group if it is don't know but (colloq.)
"Of course, if it's of this affiliation, I don't know, but..."
**"Of course if it's one of these (more dubious) outfits it might be a different story, but ..."** (PL2-K)

- *mā* is used as a kind of "verbal warm-up," that adapts to fit the context: "well/you know/I mean/let's see/of course."
- *-kei* is a suffix meaning "– affiliated" or "in the family/system/group/category of –," so *kore-kei* = "in this category/group." The gesture he makes as he says *kore,* pointing at the cheek and moving the finger diagonally down towards the chin, refers to *yakuza*, the Japanese gangsters behind most shady operations in Japan. The gesture indicates a scar running down the cheek of a stereotypical *yakuza* member, probably the result of a knife fight. You can see this type of scar on the strong-arm enforcer on page 62, and on the *yakuza* collecting "site dues" in *Furiten-kun*, page 44. In manga, *yakuza* are often depicted as having this kind of scar.
- *yattara = dattara*, a conditional ("if") form of *da* ("is/are").
- *wakaran* is a contraction of *wakaranai*, "not know."

**Feature • Story**

*(continued from page 75)*

Trust Bank, and in order to free money from the bank to invest as Ms. Onoue recommended, the bank official violated several regulatory laws, including registering large loans with phoney collateral and establishing fictitious bank accounts.

**Although this last example** may be an extreme case of acting on information from a fortune-teller, *uranai* seems to be commonly regarded as at least another possible source of information for people struggling to make it through these difficult modern times.

• phoney = ニセの *nise no* • collateral = 担保物件 *tanpo bukken*

John McKinstry is a professor of Sociology at California Polytechnic State University and author of the book *Jinsei Annai.*

あれだけ勉強したのに……
グチャグチャ
42
ことごとくダメだった
43
信用融資 借入の多い方もお気軽に御相談ください
他店でダメでも帝国の看板なSOK!!
●秘密厳守 ●支払日 月々3,000円~
●銀行出身経営 ●60回払迄可
融資枠
0件~5件=50万円迄
5件=30万円迄
以上=10万円迄
実質年利
9.2%~5%/25%
日歩8銭~1時15銭
(株)帝国
TEL06
45
DOUGHNUT
ロイヤル
どうぞ
44
これを最後の賭にしてみるか……
46
ファイトある男子営業社員大募集!!
47
ダメだったらいさぎよくあきらめよう
(株)帝國金融
信用貸付・自己手割引・不動産質付
大阪府知事(○)第○○○×○○×号
48

42

**Haibara**: あれだけ 勉強した のに...
*Are dake benkyō shita noni...*
that much studied even though/in spite of
**"Even though I studied so much . . ."**

**Sound FX**: グチャ グチャ
*Gucha gucha*
(effect of of crumpling up the newspaper)

- *are dake* looks like "only that," but its idiomatic meaning is "that much" — often, as here, implying that the amount is/was a lot.
- *benkyō* is a noun for "study/studying," and *benkyō shita* is the plain/abrupt past form of *benkyō suru* ("to study"). His sentence continues to the next frame.

43

**Haibara**: ことごとく ダメ だった。
*kotogotoku dame datta.*
entirely/one and all no good/unsuccessful was
"everyplace was unsuccessful."
**"they all turned me down."** (PL2)

**On Basket**: くず物(入れ)
*Kuzumono-ire*
trash container/receptacle
**Trash**

- his use of the word *kotogotoku* ("every last one/one and all") makes it clear that he has tried other loan companies besides Honey Enterprises, so *dame* ("no good") here means "unsuccessful" — i.e., he has been turned down everywhere.

44

**Man**: どうぞ。
*Dōzo.*
please
**"Please take one."** (PL3)

**Sign**: 喫茶 ロイヤル
*Kissa Roiyaru*
coffee shop royal
**The Royal Coffee Shop**

- *dōzo* is a polite word widely used when offering something, especially food or drink but also things like advertising fliers. In this case the "fliers" are contained within a pocket-sized packet of tissue paper.

45

**On Packet**: 信用 融資 借入 の 多い方 も お気軽に 御相談 ください。
*Shin'yō yūshi: Kari-ire no ōi kata mo o-kigaru ni go-sōdan kudasai.*
trust/credit lending borrowings (subj.) large amount person(s) also (hon.)-easily/freely (hon.)-consult please
**Credit lending: Even those who have borrowed large amounts before should feel free to apply.** (PL3)

他店 で ダメ でも 帝国 の 審査 なら ＯＫ!!
*Taten de dame de mo, Teikoku no shinsa nara ōkē!!*
other shop/lender at no good even if it is/was (name) 's (credit) examiners if it is okay
**Even if other lenders have turned you down, Empire's credit examiners will say OK.** (PL2)

融資枠 0件 ～ 5件 = 50万円 迄...
*Yūshi-waku: reiken kara goken = gojūman'en made*
loan limit 0 cases to 5 cases = ¥500,000 up to
**Line of credit: 0-5 (prior) loans = up to ¥500,000 . . .**

実質 年利 29.2% ～ 54.75% 日歩 8銭 ～ 日歩 15銭
*Jisshitsu nenri 29.2 pāsento kara 54.75 pāsento, hibu hassen kara hibu jūgosen*
actual annual interest 29.2% to 54.75% interest per diem 8 sen to interest per diem 15 sen
**APR 29.2-54.75% Daily interest (per ¥100) 8-15 sen**

- *kari-ire no ōi* is a complete thought/sentence ("borrowings are large") modifying *kata*, a word for "person(s)" that's more polite than *hito*. In modifying clauses like this, the subject marker *ga* often changes to *no*.
- *o-* and *go-* are both honorific prefixes, but they are usually not interchangeable; some words take *o-*, and others *go-*.
- *hibu* refers to daily interest per ¥100, expressed in *sen* (hundredths of a yen) rather than as a percentage.

46

**Haibara**: これ を 最後の 賭 に してみる か?
*Kore o saigo no kake ni shite miru ka?*
this (obj.) final bet/wager to will try making (?)
"Shall I try making this my last wager?"
**"Shall I give it one last shot?"** (PL2)

- *shite* is the *-te* form of *suru* ("do"), and . . . *ni suru* is an expression meaning "make it . . ." *Miru* after the *-te* form implies he will try doing the action and see what happens.

47

**On Packet**: ファイト ある 男子 営業 社員 / 大募集!! 年齢 20歳 ～ 40歳 (若干名)
*Faito aru danshi eigyō shain / dai-boshū! Nenrei hatachi kara yonjussai (jakkan-mei)*
fight/energy has/have male sales employee(s) great recruitment age 20 years to 40 years several (count)
**Wanted!! Energetic male sales reps, age 20-40 (several positions available)**

固給 25万 以上 + 高率 歩合 / 昇1 賞2 皆勤 手当 • 交費 全
*Kokyū nijūgo man ijō purasu kōritsu buai / shō ichi shō ni kaikin teate, kōhi zen*
base pay ¥250,000 and up plus high rate commissions 1 raise 2 bonus full attendance allowance transp. expenses complete
**Base pay ¥250,000 and up + high commissions / 1 raise, 2 bonuses (per year), no-absence incentive, transportation expenses fully covered**

各 社保 完 • 社内 旅行 / 日 • 祝 • 土 休日 • 面談 即決
*Kaku sha-ho kan, shanai ryokō / nichi, shuku, do kyūjitsu, mendan sokketsu*
each/all insurances provided company trip Sundays holidays Saturdays off interview immediate decision
**Full insurance package, company trip / Sat., Sun., & Hol. off; immediate decision upon interview**

*(continued on following page)*

保証人の所だけはかんにんしとくんなはれ！
アホタレ不渡り出しといてなに言うとんのや
49
不渡り出したということはお前はもう死んだいうことなんや！
その骨を保証人に拾ろてもらうのは当然のことやろ！
50
せやから時間さえいただければ絶対返します！
絶対言う者がなんで不渡り出すんや！
51
奥田はんかんにんしとくんなはれ！
アカン!!
52

*(continued from previous page)*

皆様 に 愛される (株) 帝国 金融
*Minasama ni ai sareru (Kabu) Teikoku Kin'yū*
everyone-(hon.) by is loved joint stock co. empire finance
**Everyone loves us: — Empire Finance, Inc.**

- *faito aru* is a complete thought/sentence ("[they] have energy → are energetic") modifying *danshi* ("male").
- *dai-* is a prefix meaning "large/great," and *boshū* here refers to a recruitment campaign for job applicants; in other contexts, *boshū* can refer to an advertisement/invitation for school applications, prize entries, subscriptions, financial contributions, etc.
- *-mei* is a counter for human beings that feels quite a bit more formal than the familiar *-nin*.
- most of the terms used to indicate the pay and benefits here are abbreviations. Bonuses in Japan are considered part of one's rightful wage.
- *ai sareru* is the passive form of *ai suru* ("to love").
- *kabu* = "stock" and the kanji 株 enclosed in parentheses before or after the name of a company indicates that it is a 株式会社 *kabushiki-gaisha*, or "joint stock company."

48

**Haibara**: ダメ だったら いさぎよく あきらめよう。
*Dame dattara isagiyoku akirameyō.*
no good/unsuccessful if it is manfully/with grace shall give up
**"If it doesn't work out, I'll give up gracefully."** (PL2)

**Sign**: 信用 貸付・自己手 割引・不動産 貸付 (株) 帝國 金融
*Shin'yō Kashitsuke, Jiko-te Waribiki, Fudōsan Kashitsuke (Kabu) Teikoku Kin'yū*
trust/credit loans private bill/draft discounts real estate loans joint stock co. empire finance
**Credit Loans, Private Bill Discounts, Real Estate Loans Empire Finance, Inc.**

- *akirameyō* is the volitional ("let's/I shall") form of *akirameru* ("abandon/give up on [an idea/effort]").
- *jiko* = "personal/private" and *te* is an abbreviation for *tegata*, which refers to a variety of "bills/notes/drafts" of payment, typically with a due date sometime in the future when the payment is to be made. *Waribiki* = "discount," referring to the practice of "selling" these bills/notes to a finance company at a discount in order to receive immediate payment. For more details, see our first installment of this story in *Mangajin* No. 34.
- the company apparently prefers to use the old kanji 國 (*kuni*; *koku* in combinations) in its formal name. In the advertisement, above, they used the simplified 国. Neither the reading nor the meaning changes.

49

**Borrower**: 保証人 の 所 だけ は かんにん しとくんなはれ!
*Hoshō-nin no tokoro dake wa kannin shitokunnahare!*
guarantor/co-signer 's place only/at least as-for please forgive/not require
"At least my co-signer's place, please forgive/don't require it!"
**"Anything else, but not my co-signer's place!"** (PL4-K)

**Man in Plaid**: アホタレ! 不渡り 出しといて なに 言うとん のや?
*Ahotare! Fuwatari dashitoite nani iuton no ya?*
idiot/fool nonpayment/bad bill having put out/issued what are saying (explan.)
"Dimwit! After having issued a bad bill, what are you saying?"
**"Dimwit! You defaulted on a payment. What're you talking about?"** (PL1; 2-K)

- *dake* = "just/only/alone," but *dake wa* followed by a negative means "at least not . . . /anything but . . ." Here, *kannin suru* in the sense of "not require" provides the negative meaning. From the illustration, we assume they're about to escort the borrower to his co-signer/guarantor's home or office to dun him for the defaulted funds, so the borrower is basically saying "ask me to do anything else, but don't take me to my co-signer's place." He wants to avoid any trouble for his co-signer.
- *kannin* = "forbearance/forgiveness/pardon" and *kannin shitokunnahare* is from *kannin suru*, its verb form, which means "forgive" both in the sense of "pardoning" an offense and in the sense of "not requiring" some unpleasant/burdensome/onerous action to be done. Here it is the latter meaning.
- more specifically, *kannin shitokunnahare* is Kansai dialect for *kannin shite o-kurenasai*, the equivalent of *kannin shite kudasai*, from *kannin* + *suru* ("do") + the relatively gentle command (*-nasai*) form of *kure* ("give [to me]/do for me") with an honorific *o-* prefix. *O-kurenasai* makes a fairly polite request, so the phrase basically means "please forgive/don't require of me." • *ahotare* is a variation of *aho* ("idiot/fool/blockhead").
- *fuwatari* can refer either to the act of nonpayment, or to the bill/note that is not honored/paid. *Fuwatari (o) dasu*, literally "put out/issue a nonpayment/bad bill," is its usual verb form → "to default." Here, *dashitoite* is a contraction of *dashite oite*, the *-te* form of *dasu* plus the *-te* form of *oku*, which after the *-te* form of another verb means that action was done before/earlier. *Fuwatari dashita* in the next frame is the past tense.
- *iuton* is a contraction of *iutoru*, Kansai dialect for *itte-iru* ("is/are saying").

50

**Okuda**: 不渡り出した と いうこと は、お前 は もう 死んだ いうこと なん や!
*Fuwatari dashita to iu koto wa, omae wa mō shinda iu koto nan ya!*
defaulted (quote) say thing as-for you as-for already died say thing (explan.) is
**"The fact that you defaulted means that you are already dead."** (PL2-K)

**Man in Plaid**: その 骨 を 保証人 に 拾ろてもらう の は 当然 の こと やろ!
*Sono hone o hoshō-nin ni hirote morau no wa tozen no koto yaro!*
that's bones (obj.) guarantor/co-signer by have picked up (nom) as-for natural/of course of thing/matter is surely
**"It's only natural that we'd ask your co-signer to pick up your bones!"** (PL2)

*(continued on following page)*

払わん方が悪いんや……
53
ス
ッ
54
(株)帝國金融
55
金融屋をなめとったらあかんどコラ!!
(株)帝國金
56
ビクッ
57
やばいなここは……
58
ポン
59
兄ちゃん面接か?
アッはいはい
60

*(continued from previous page)*

- . . . *(to) iu koto* (Kansai speakers often drop the quotative *to*, as in the second instance) occurs here in two different idiomatic meanings: "the fact that . . ." (in the topic) and "means that . . ." (in the predicate).
- *hirote* = *hirotte*, the *-te* form of *hirou* ("pick up"). Kansai speakers typically drop small *tsu* (and/or replace it with a long vowel) in *-te* forms. *Morau* after a *-te* form means the speaker is asking someone else to do the action.
- *no* is a "nominalizer" that makes the preceding clause into a noun, and *wa* makes that noun the topic.

51 **Man**: せやから 時間 さえ いただければ 絶対 返します!
*Seyakara jikan sae itadakereba zettai kaeshimasu!*
because is so time (emph.) if can receive absolutely will return/repay
**"That's why (I say), if you just give me some time, I will absolutely pay it back."** (PL2-K)

**Okuda**: 絶対 言う 者 が なんで 不渡り出す んや?
*Zettai iu mono ga nande fuwatari dasu n ya?*
absolutely say person (subj.) why defaults (explan.-?)
"Why does a person who says 'absolutely' default?"
**"If you say 'absolutely,' then why did you default?"** (PL2-K)

- *seyakara* is dialect for *sō da kara*, "because it is so" here implying "that's why I'm telling you."
- *itadakereba* is a conditional ("if") form of *itadaku* ("receive").
- *zettai* = "absolute," but here is being used as an adverb, "absolutely," modifying *kaeshimasu*, PL3 form of *kaesu* ("return/repay").
- the quotative *to* has been omitted before *iu*. *Zettai (to) iu* is a complete thought/sentence ("[he] says 'absolutely'") modifying *mono* ("person").
- *nande* is a colloquial *naze*, "why?"

52 **Man**: 奥田はん、かんにんしとくんなはれ!
*Okuda-han, kannin shitokunnahare!*
(name-hon.) please forgive/forebear
**"Mr. Okuda, Please have a heart!"** (PL4-K)

**Okuda**: アカン!!
*Akan!*
no good/won't do
**"Forget it!"** (PL2)

- *-han* is Kansai dialect for *-san* ("Mr./Ms.").
- *kannin shitokunnahare* here comes across more as a general plea for mercy - "Have a heart!" — though presumably his main concern is still that he doesn't want them to bother his co-signer.
- *akan* is Kansai dialect for *ikenai* ("no good/won't do").

53 **Haibara**: 払わん 方 が 悪い んや。
*Harawan hō ga warui n ya.*
not pay side (subj.) is bad (explan.)
"The one who doesn't pay is at fault."
**"It's his own fault for not paying up."** (PL2-K)

- *harawan* is a contraction of *harawanai*, negative form of *harau* ("pay").
- *ho* is literally "side/direction," here indicating the "person" who doesn't pay.
- *warui* = "bad," and . . . *ga warui* is often an expression for ". . . is at fault/is the problem."

54 **Sound FX**: スーッ
*Sūー!* (effect of a smooth action accompanied by little or no sound — here of the elevator doors sliding open)

55 **Sign**: (株) 帝國 金融
*(Kabu) Teikoku Kin'yū*
**Empire Finance, Inc.**

56 **Voice**: 金融屋 を なめとったら あかん ど、 コラ!!
*Kin'yū-ya o nametottara akan do, kora!*
finance co. (obj.) if take lightly won't do (emph.) (interj.)
"Hey! It won't do for you to take the finance company lightly!"
**"Don't you go trying to take us for fools, you S.O.B.!"** (PL1-K)

- *nametottara* is a contraction of *namete-ottara*, Kansai dialect for *namete-itara*, a conditional ("if") form of *namete-iru*, which comes from the colloquial/slang word *nameru* = "take (someone/something) lightly"; when the object is a person it implies "insult/take for a fool."
- *do* is a Kansai equivalent of the rough, masculine particle for emphasis, *zo*.
- *kora!* is an interjection for scolding. When it comes first, it's like "Hey!/Stop that!/Cut it out!" but when it ends the sentence it has more the feeling of an expletive/epithet.

57 **FX**: ビクッ
*Biku!*
(effect of being startled and stiffening in fear/shock)

58 **Haibara**: やばい な、 ここ は。
*Yabai na, koko wa.*
bad/awkward (colloq.) here/this place as-for
**"This place could be trouble."** (PL2)

- *yabai* is a slang word that means "bad/awkward/troublesome" in the sense that it could get the person in trouble.
- his syntax is inverted. Normal order would be *koko wa yabai na*.

59 **Sound FX**: ポン
*Pon* (effect of light tap on shoulder)

60 **Takayama**: 兄ちゃん、 面接 か?
*Niichan, mensetsu ka?*
brother/buddy-(fam.) interview (?)
**"Hey buddy, (you here for) an interview?"** (PL2)

**Haibara**: アッ、は、はい。
*A!, ha- hai.*
oh/ah y- yes **"Ah, y- yes."** (PL3)

- *niichan* is a familiar/informal form of *niisan*/*oniisan* ("older brother"); *niisan*, *oniisan*, and *niichan* are used as a generic terms of address for young men in their upper teens and twenties.
- asking a question with only *ka* sounds rather abrupt and is mostly limited to male speakers.

**To be continued . . .**

ガシャン
1
2
3
あけまして
強運
呼
アレルゲン。
を
ぶ男。
アレルゲン
仲佐佳郎
Nakasa Yoshiro
トテ
魅惑の
トップス
4 アレルゲン＝アレルギー反応を起こす物質＝荒木漂治

# アレルゲン ARERUGEN

**The manga series *Arerugen*** began appearing in Kodansha's weekly *Morning* (モーニング) in September 1992. *Arerugen* means "allergen" (something that causes an allergic reaction), but is also short for the name of the main character, Araki Genji, as explained in frame 4 below. Although the episode we present here is not a prime example, Araki usually manages to irritate the people around him, just like his allergen namesake.

Each episode stands on its own—the manga is not a continuing story—and although Araki always has the same name and features, his persona changes in every strip. One week he may be a salaryman, while the next he appears as a policeman.

Arerugen is something of a non-conformist—his unwillingness to compromise and his failure to contain his *honne* ("true intentions/feelings") are frequently the cause of the conflicts which arise in the story. This "introduction" which appeared in the first episode sums it up: "His name is Araki Genji. He appears in a variety of places and forms. Wherever he goes, an allergic reaction occurs. People call him 'Arerugen (Allergen)'."

1

**Sound FX**: ガシャン
*Gashan*
**Crunch** (heavy metallic crunching/crashing sound—here of the two sides of the mold slamming together)

2

**Sound FX**: ウィーン
*Uii–n*
**Rrreeee** (whine/whir of motor moving robot arm)

3

**Narration**: あけまして アレルゲン。 強運 を 呼ぶ 男。
*Akemashite Arerugen. Kyōun o yobu otoko.*
open/begin-and allergen strong luck/fortune (obj.) call/beckon man
**Happy New Allergen — The Man who Summons (Good) Fortune**

**Title**: アレルゲン
*Arerugen*
**Allergen**

**Artist**: 仲佐佳郎
**Nakasa Yoshirō**

**Sound FX**: トン
*Ton*
**Tonk** (sound of molded figure being set down on conveyor belt)

**Narration**: 魅惑 のトップス
*Miwaku no toppusu*
fascination/allure of tops
**Tops in Fascination**

- *akemashite* is the PL3 *-te* form of *akeru*, which can mean either "open" or "dawn/begin" depending on the kanji. In this case a play is intended on *akemashite omedetō (gozaimasu)*, the standard New Year's greeting in Japan. This installment appeared as the first episode of the New Year.
- *un* = luck/fortune, and *kyōun* is literally "strong luck," perhaps implying a greater degree of fortune than simply "good luck." *Kyōun o yobu* is a complete thought/sentence("[he] calls/summons good fortune") modifying *otoko* ("man").

4

**Margin Note**: アレルゲン = アレルギー 反応 を 起こす 物質 = 荒木源治
*Arerugen = arerugii hannō o okosu busshitsu = Araki Genji*
allergen = allergy reaction (obj.) raise/cause substance = (name)
**Allergen = A substance that causes an allergic reaction = Araki Genji**

- *arerugii* is from the German "allergie," but is also an equivalent for the English adjective "allergic." *Arerugii hannō o okosu* is a complete thought/sentence ("[it] causes an allergic reaction") modifying *busshitsu* ("material/substance").
- besides being a katakana rendering of "allergen," *Arerugen* is essentially a short form of Araki Genji's name, formed from the first kanji of his surname 荒, which can be read *a(reru)*, plus the first kanji of his given name, 源 *gen*.

*Arerugen* © Nakasa Yoshirō. All rights reserved. First published in Japan in 1993 by Kodansha, Tokyo. English translation rights arranged through Kodansha.

ねえねえ弘美 聞いて
GGの今年の占い
見たあ?
5
見たわよ これケッコー
当たるのよねえ
私のラッキーカラーの青
着てデートしたら
レストラン10万人目だって
タダよ タダ!
6
そう言えば私もラッキーカラーで
年末ジャンボ1万円よ
私
スーパーで
おつり千円
多かったわ
当たる
わよねえ
そう そう
7
オイッ 私にも
それ見せてくれ
エッ!!
8
新年早々 財布
落とすし 犬の糞は踏むし
去年から不運続きで
さんざんなんだ
9
荒木さん
悲惨~~~
荒木さん 何座
でしたっけ?
乙女座だ!!
10

5

**OL1**: ねえ ねえ、弘美、 聞いて。 GG の 今年 の 占い 見たあ?
*Nē, nē, Hiromi, kiite. Jii-jii no kotoshi no uranai mitā?*
say/hey say/hey (name) listen-(please) (magazine name) of/in this year for divination/horoscope saw
**"Hey hey, Hiromi, listen. Did you see your horoscope for this year in GG?"** (PL2)

**Hiromi**: 見た わよ。 これ ケッコー 当たる の よ ねえ。
*Mita wa yo. Kore kekkō ataru no yo nē.*
saw (fem. emph.) this quite a bit/pretty much hits/comes true (explan.) (emph.) (colloq.)
**"(Yeah) I did. These are surprisingly accurate, aren't they?"** (PL2)

- *ne* or *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here"; doubling it up makes it sound more urgent. *Ne* at the end of a sentence assumes agreement from the listener; with a long vowel it shows a stronger assumption, and often has the effect of an exclamation, as here.
- *kiite* is the *-te* form of *kiku* ("listen"); she is using the *-te* form to make an informal request.
- *uranai* can refer to any means of divination/fortune-telling, but since they ask for Araki's astrological sign below, "horoscope" seems appropriate here.
- *mita* is the plain/abrupt past form of *miru* ("see/look at"). In colloquial speech, questions often end in the plain form, with the intonation of a question but without the question-marker *ka*.
- *kekkō*, when modifying a verb, means "quite a bit/pretty much."
- *ataru* = "hit," implying that the divinations "hit the truth/the mark" → "come true."

6

**OL1**: 私の ラッキーカラー の 青 着てデートしたらレストラン 10万人目 だって、タダ よ、タダ!
*Watashi no rakkii karā no ao kite dēto shitara resutoran jūmannin-me da tte, tada yo, tada!*
my lucky color (=) blue wearing date when did restaurant 100,000th person is (quote) free (emph.) free
**"When I went on a date wearing my lucky color blue, they said I was the 100,000th customer at the restaurant and (the dinner) was free. Free!"** (PL2)

**OL2**: そう 言えば 私 も ラッキーカラー で 年末 ジャンボ 1万円 よ。
*Sō ieba watashi mo rakkii karā de nenmatsu janbo ichiman'en yo.*
that way if say I/me also lucky color with year's end jumbo ¥10,000 (emph.)
**"Now that you mention it, I won ¥10,000 in the Year's End Jumbo Drawing (when I was wearing) my lucky color."** (PL2)

- *kite* is the *-te* form of *kiru* ("don/wear"); the *-te* form here makes the preceding phrase into an adverb for *dēto shitara*, a conditional "if/when" form of *dēto suru* ("have/go on a date").
- *-nin* is the counter suffix for people, and *-me* indicates places in a sequence, "first/second/third/etc.," so *jūmannin-me* = "100,000th person" → "100,000th customer."
- *ieba* is a conditional "if" form of *iu* ("say"), so *sō ieba* is literally "if you say that . . ." → "now that you say that/mention it" or "that reminds me . . ."

7

**OL3**: 私、 スーパー で おつり 千円 多かった わ。
*Watashi, sūpā de otsuri sen'en ōkatta wa.*
I/me supermarket at change ¥1000 was extra (fem. colloq.)
**"I got ¥1,000 extra in change at the supermarket!"** (PL2)

**OL2**: 当たる わよ ねえ。
*Ataru wa yo nē.*
hit/come true (fem. emph.) (colloq.)
**"(The horoscopes) really come true, don't they?"** (PL2)

**OL4**: そう、 そう。
*Sō, sō.*
[is] that way [is] that way
**"They do, they do."** (PL2)

- *sūpā* is from English "super"; in Japanese, *sūpā* by itself refers to a "supermarket."
- *ōkatta* is the past form of the adjective *ōi* ("is many/much/in excess").
- *sō* means "(is) that way," and serves broadly as an affirmative response, "(yes) it is/he does/they do/I will/etc.)

8

**Araki**: オイッ、私 に も それ 見せてくれ。
*Oi!, watashi ni mo sore misete kure.*
hey I/me to also that show-(request)
**"Hey, let me see that, too."** (PL2)

**Hiromi**: エッ!!
*E!?* **"Huh?"** (PL2)

- *oi!* is an abrupt "hey!" or "yo!" for getting someone's attention.
- *misete* is the *-te* form of *miseru* ("show"), and *kure* after a *-te* form makes a relatively abrupt (masculine) request or gentle command.

9

**Araki**: 新年 早々、 財布 落とす し、犬の糞 は 踏む し、
*Shinnen sōsō, saifu otosu shi, inu no fun wa fumu shi,*
new year early/immediately wallet drop/lose and dog poop as-for step in and
去年 から 不運続き で さんざん なんだ。
*kyonen kara fu'un-tsuzuki de sanzan na n da.*
last year from/since continuing bad luck is-and terrible (explan.-is)
**"The first thing this year I lose my wallet, and step in some dog poop, and I've had a continuous string of bad luck since last year; I've had nothing but grief."** (PL2)

- *fu-* is a negative prefix, like "un-/non-/in-/mis-," and *un* means "luck/fortune," so *fu'un* = "misfortune/bad luck"; combined with *tsuzuki*, the noun form of *tsuzuku* ("continue"), it makes a noun meaning "continuing bad luck."
- *sanzan* is a noun referring to a "severe/harsh/terrible" condition or circumstance.

- *sōsō* is used when speaking of events that take place "early/without delay" at the beginning of a new year/month/job/sojourn/etc.
- *shi* is an emphatic "and" for linking two parts of a complex sentence: "and moreover/and what's more."

*(continued on following page)*

ちょっと強情で
ガンバリ屋さんの
アナタにはキラッと
光るものがラッキーアイテム
運がガラっと良くなる
かもよ……
ふむ
11
アッ 荒木さんには
ブレスレットなんか
似合うわけないしね
光るもの？ さしあたって
ないから クリップでも
つけとくか
トルルル
12
エッ サカエ町交番ですか？
私が荒木ですが……
13
アッ そうです それ私の財布
です はい すぐ行きます
運気の転換点
と見た!!
はあ？
14
何かブツブツ
言ってるわ
何しろ
マイペース
なんだから
ちょっと警察
行ってくる
落とした財布が出た
15

*(continued from previous page)*

10

**OL1**: 荒木さん、 悲惨〜!
*Araki-san, hisan–!*
(name-hon.) terrible/pitiable
**"That's terrible, Mr. Araki."** (PL2)

**Hiromi**: 荒木さん、 何座 でした っけ?
*Araki-san, nani-za deshita kke?*
(name-hon.) what constellation was (recollection)
**"What was your sign, Mr. Araki?"** (PL3)

**Araki**: 乙女座 だ!!
*Otome-za da!*
Virgo is **"Virgo!"** (PL2)

- 星座 *seiza* is the word for "constellation" and the names of constellations all end with *-za*. *Nani-za* = "what constellation" → "what (astrological) sign."
- *deshita* is the past form of *desu* ("is/are") and *kke* at the end of a sentence implies the speaker is trying to recall something that he/she can't immediately remember.

11

**Hiromi**: ちょっと 強情 で ガンバリ屋さん のアナタ には
*Chotto gōjō de ganbariya-san no anata ni wa*
slightly stubborn is-and persistent person-(hon.) (=) you for
キラッと 光る もの が ラッキーアイテム。
*kira-tto hikaru mono ga rakkii aitemu,*
(glitter/sparkle FX) shine thing (subj.) lucky item
"For you who are a little stubborn and are Mr. Persistent, something that shines with a glitter is your lucky item."
**"You are persistent, and even a little stubborn, and your lucky item is something that glitters."** (PL2)

運 が ガラッと 良くなる かも よ。
*un ga gara-tto yoku naru kamo yo.*
fortune (subj.) (sudden change FX) become good/better might (emph.)
**"Your luck may suddenly change for the better."** (PL2)

**Araki**: ふむ
*Fumu*
(interj.) **"Hmm."** (PL2)

- *de* is essentially the *-te* form of *da/desu* ("is/are"), and it adds the meaning "and," so *gōjō de* = "is stubborn and . . ."
- *ganbariya-san* is from *ganbaru*, meaning to be "dogged/persistent/unflagging" in working toward some goal or in the face of a challenge. The suffix *-ya* is better known for referring to a shop or to the person/people running it, but it's also used after certain adjectives and verbs to mean "a person who is (that quality)/acts (that way)." The honorific suffix *-san*, most typically appended to names, can also be used with descriptive words like this.
- *gara-tto* is an FX word implying a sudden change. *Yoku* is the adverb form of *ii/yoi* ("good/fine"), and *naru* = "become," so *yoku naru* is literally "become good," implying "become better/change for the better."
- *kamo* is short for *kamo shirenai* ("might/may possibly").
- *fumu* is an interjection that can either show interest in what is being said, or show that he is contemplating something: "Hmm."

**OL**: プッ、 荒木さん には ブレスレット なんか 似合う わけ ない し ね。
*Pu!, Araki-san ni wa buresuretto nanka niau wake nai shi ne.*
(stifled laugh) (name-hon.) for bracelet something like suit/befit situation not exist and besides (colloq.)
"(Stifled laugh) For Mr. Araki, something like a bracelet would not be suitable, (so it's difficult)."
**"(Stifled laugh) In your case, something like a bracelet would hardly be suitable, so . . ."** (PL2)

- . . . *wake (wa) nai* is an expression literally meaning "the situation of . . . cannot/would not exist" → "can't possibly be/would hardly be . . ." Since *GG* is a women's magazine, she assumes the horoscope meant to suggest a bracelet or some other piece of shiny jewelery.
- *shi* typically links the two parts of a complex sentence with an emphatic "and moreover/and besides," but when the second part of the sentence is left understood, it often implies "so that's a quandry/that makes things difficult."

12

**Araki**: 光る もの? さしあたって ない から、 クリップ でも つけとく か。
*Hikaru mono? Sashiatatte nai kara, kurippu demo tsuketoku ka?*
glitter/shine thing for the moment not have/not exist because/since clip/clamp something like attach for now (?)
**"Something that glitters? Since for the moment I don't have anything (else), I'll just put on a clip."** (PL2)

**Sound FX**: トルルルル
*Torurururu*
**Rrinnng** (sound of phone ringing)

- *sashiatari* (or its *-te* form, *sashiatatte*) is an adverb meaning "for the moment/for immediate purposes."
- *tsuketoku* is a contraction of *tsukete oku*, from *tsukeru* ("attach/put on"). *Oku* here implies "for now" — i.e., until he can get something better.

13

**Araki**: エッ、サカエ町 交番 ですか? 私 が 荒木 ですが。
*E!, Sakae-machi kōban desu ka? Watashi ga Araki desu ga.*
what? (district name) police box is (?) I/me (subj.) (name) is/am but
**"What? Sakae-machi police box? This is Araki (speaking)."** (PL3)

**Araki**: アッ、そうです。それ 私の 財布 です。はい、すぐ 行きます。
*A!, sō desu. Sore watashi no saifu desu. Hai, sugu ikimasu.*
(interj.) that way is that my wallet is yes immediately will go
**"Oh, that's right. That's my wallet. Yes, I'll come right away."** (PL3)

- *kōban* ("police box") refers to small police posts, located on strategic street corners, that have long been a key element of community policing in Japan. Similar facilities are starting to appear in some U.S. cities.
- *ikimasu* is the PL3 form of *iku* ("go/will go").

14

**Araki**: 運気 の 転換点 と 見た!!
*Unki no tenkan-ten to mita!*
fate/fortune of turning point (quote) saw/judged
**"I judge this to be the turning point of my luck."** (PL2)

**OL1**: はあ?
*Hā?* **"Huh?"** (PL2)

- *tenkan* = "conversion/switch," and *ten* = "point," so *tenkan-ten* = "turning point."
- *mita* is the plain/abrupt past of *miru* ("see/look at"). The phrase . . . *to miru* means "[I] see/view it as . . ." in the sense of "I judge it to be . . ."
- this *hā* would be spoken with the rising intonation of a question, implying puzzlement.

*(continued on following page)*

お神輿
16
好転の兆しは
しっかり摑む
17
おばちゃん
A定食
はいよ！
見たっ？ 荒木さんの
ネクタイ金ピカ
趣味悪〜〜〜い
19
それにあの偽ローレックス
占い信じて光りもの
つけてんだぁ フフフ
1時28分近藤商会 2時18分
大井建設 2時56分高橋土木
3時26分玉淵工芸 4時18分
……
20
凄いねえ 荒木さん
俺に少しまわしてよ
あっ 2つ玉だ
来てる
来てるぞ!!
21

*(continued from previous page)*

15

**Hiromi**: 何か　ブツブツ 言ってる　わ。
*Nanika butsu-butsu itte-ru wa.*
something (muttering FX) is saying (fem. emph.)
**"He's muttering something (to himself)."** (PL2)

**OL2**: 何しろ　マイペース　なんだ　から。
*Nanishiro mai pēsu na n da kara.*
(interj.) "my pace"/own pace (explan.-is) because
"He (always) goes at his own pace, you know."
**"He's so wrapped up in his own world, you know."** (PL2)

**Araki**: ちょっと　警察 行ってくる。 落とした 財布 が　出た。
*Chotto keisatsu itte kuru. Otoshita saifu ga deta.*
a little/briefly police will go and come dropped/lost wallet (subj.) showed up
**"I'm going down to the police (box) for a minute. The wallet I lost showed up."** (PL2)

- *itte-(i)ru* is from *iu* ("say"). *Butsu-butsu iu* = "mutter."
- *nanishiro* is a conjunction or interjection that can take on a variety of meanings depending on the context: "at any rate/I mean/you know/after all/etc."
- *mai pēsu* is a katakana rendering of English "my pace"; it implies "going at one's own speed/going one's own way/being in one's own world."
- Araki has omitted the *ni* which would normally follow *keisatsu*.

16

**Narration**: お神輿
*O-mikoshi*
portable shrine
***O-mikoshi***

- *mikoshi* refers to palanquin-like, portable Shintō shrines used in festivals. They are highly ornate, with lots of glittering gold leaf/paint.

- *itte kuru* is the *-te* form of *iku* ("go") followed by *kuru* ("come"). This is the PL2 form of *itte kimasu*, the standard "good-bye" used by a person leaving home or office on an errand/outing from which he will later return.
- *otoshita* is the plain/abrupt past form of *otosu* ("drop/lose"). This modifies *saifu* ("wallet"): *otoshita saifu* = "lost wallet" → "the wallet I lost."
- *deta* is the plain/abrupt past form of *deru* ("come/go out"), used idiomatically to mean "appear/show up."

17

**Araki**: 好転　の　兆し　は しっかり 掴む。
*Kōten no kizashi wa shikkari tsukamu.*
turn for better of sign/omen as-for firmly grasp
**"(I will) take firm hold of the signs indicating a turn for the better."** (PL2)

**On Door**: 社員　食(堂)
*Shain Shokudō*
employee dining room/cafeteria **Cafeteria**

- *kōten* is written with kanji for "good/favorable" and "turn." It refers to a "favorable turn/turn for the better."

18

**Araki**: おばちゃん、A定食。
*Obachan, ē-teishoku.*
auntie/ma'am set lunch A
**"Set Lunch A, ma'am"** (PL2)

**Lunchlady**: はい　よ!
*Hai yo!*
yes/here (emph.)
**"Here you go."** (PL2)

- *obachan* is a familiar form of *obasan*, used both to mean "aunt" and as a generic word for addressing or referring to any woman past her mid-twenties (roughly).
- *hai*, literally "yes," is used like English "here" when handing something to someone.

19

**OL1**: 見たっ? 荒木さん の ネクタイ、金ピカ。 趣味 悪〜い。
*Mita!? Araki-san no nekutai, kinpika. Shumi waru–i.*
saw (name-hon.) 's necktie glittery gold taste bad
**"Did you see it? Mr. Araki's necktie — glittering gold. Such bad taste!"** (PL2)

**Hitomi**: それに　あの 偽 ローレックス。占い　信じて　光りもの　つけてんだぁ、　フフフ。
*Sore ni ano nise Rōrekkusu. Uranai shinjite hikari-mono tsukete n dā, fu fu fu.*
and/besides that fake Rolex horoscope believes-and shiny things is putting on/wearing (explan.) (fem. laugh)
**"And that fake Rolex. He believes the horoscope and he's wearing things that shine. (laugh)"** (PL2)

- *shinjite* is the *-te* form of *shinjiru* ("believe"), and *tsukete n* is a contraction of *tsukete-iru* ("has put on/is wearing") from *tsukeru* ("put on/wear").

20

**Araki**: 1時　28分　近藤　商会、2時　18分　大井　建設、
*Ichiji nijūhappun Kondō Shōkai, niji jūhappun Ōi Kensetsu,*
**"1:28, Kondō Trading Company; 2:18, Ōi Construction (Company);"**
2時　56分　高橋　土木、3時　26分　玉淵　工芸、4時　18分 . . .
*niji gojūroppun Takahashi Doboku, sanji nijūroppun Tamabuchi Kōgei, yoji jūhappun . . .*
**"2:56, Takahashi Contractors; 3:26, Tamabuchi Technologies; 4:18 . . ."** (PL2)

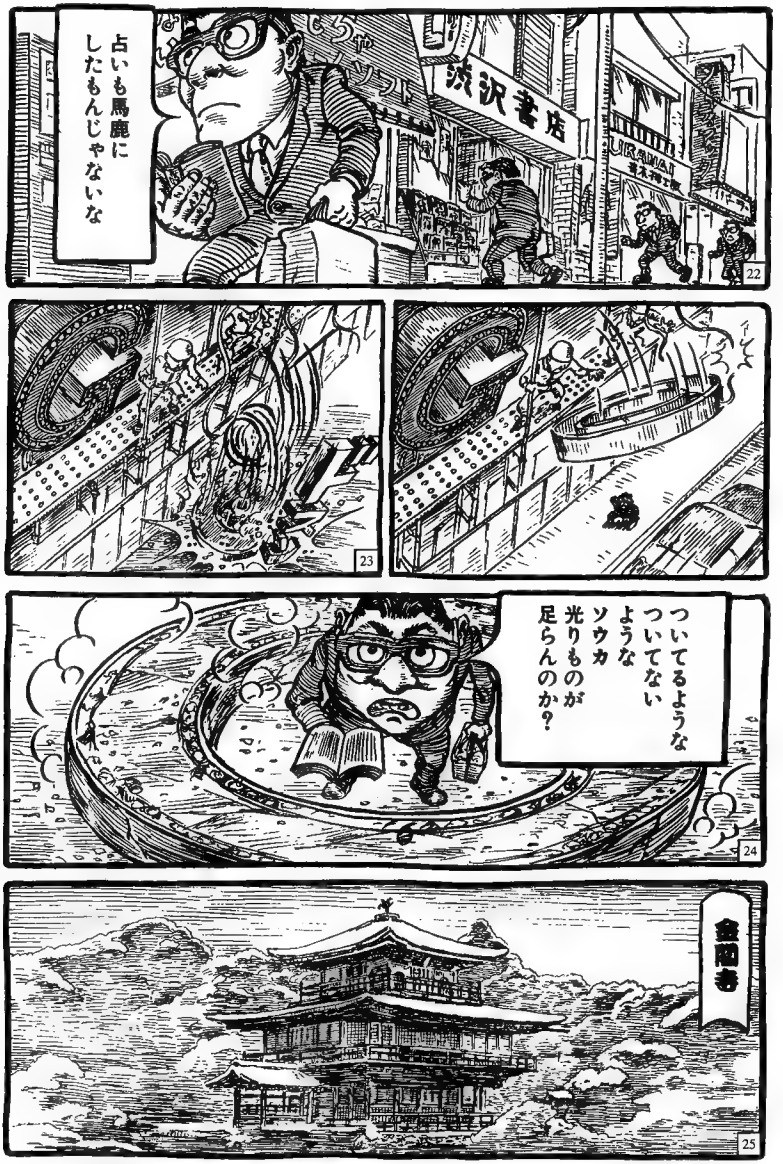
**Co-worker**: 凄い　ねえ、荒木さん。俺　に　少し　まわして　よ。
*Sugoi nē, Araki-san. Ore ni sukoshi mawashite yo.*
amazing (exclam.) (name-hon.) I/me to a little pass/forward/turn over-(request) (emph.)
**"You're amazing, Mr. Araki. How about turning some of them over to me?"** (PL2)

- *mawasu*, lit. "turn/rotate," is used idiomatically to mean "send around/forward/refer [to]" → "turn over to."
- *kensetsu* and *doboku* are synonyms for "construction," but *doboku* tends to be used more for construction that involves earth-moving: site preparation, ditch digging, levy building, etc.

21

**Araki**: あっ、　2つ玉　だ。　来てる、　来てる　ぞ!!
*A!, futatsu-dama da. Kite-ru, kite-ru zo!!*
(interj.) two balls/yolks is has come/is here has come/is here (emph.)
**"Hey, it's a double yolk! It's here, it's here, (my luck is with me)!"** (PL2)

- *kite-(i)ru* is from *kuru* ("come"), and since it literally means "has come," it also implies "is here/is with me."


占いも馬鹿にしたもんじゃないな
渋沢書店
22
23
ついてるようなついてないようなソウカ光りものが足らんのか？
24
金閣寺
25

22 **Sign**: 渋沢　　書店
*Shibusawa Shoten*
**Shibusawa Bookstore**

**Araki**: 占い　　も 馬鹿 に した もんじゃない な。
*Uranai mo baka ni shita mon ja nai na.*
divination/horoscope also fool to made thing is not (colloq.)
"Horoscopes are not to be made fools of/ridiculed, I guess."
**"Horoscopes are nothing to scoff at, I guess."** (PL2)

- *shita* is the plain/abrupt past form of *suru* ("do") and . . . *ni suru* is an expression for "make it . . . ," so *baka ni suru* is literally "make (something) a fool" ‣ "ridicule (something)."
- *mon* is a contraction of *mono* ("thing"). *Baka ni shita* modifies *mon(o)* → "ridiculed thing" ‣ "thing to be ridiculed/scorned/sniffed at."
- when talking to oneself, *na* at the end of a sentence can make a conjecture/guess.

23 **Sound FX**: ドスン
*Dosun*
**Thud** (sound of heavy object landing on the ground)

24 **Araki**: ついてる ような、ついてない ような。
*Tsuite-ru yō-na, tsuite-nai yō-na.*
am lucky is like am unlucky is like
"It's like I'm lucky, it's like I'm unlucky."
**"(I don't know whether to feel) lucky or unlucky."** (PL2)

ソウ　カ、光りもの　が　足らん　の　か?
*Sō ka, hikari-mono ga taran no ka?*
that way (?) shiny things (subj.) insufficient (explan.-is/are) (?)
**"Oh, I know. Maybe I don't have enough shiny things."** (PL2)

- *tsuite-(i)ru* is from *tsuku* ("[something] sticks/attaches to"); the word is also used as a slang word for "lucky." *Tsuite-(i)nai* is its negative form.
- *sō ka* is literally a question ("Is it so/is that right?"), but it's also used as an exclamation of sudden realization/understanding ("That's it!/Oh, right!/Oh, I know!").
- *taran* is a colloquial form of *tarinai* ("insufficient").
- . . . *no ka* is the form used to ask for an explanation, "is it the case that . . . ?"; but when talking to oneself it often has the feeling of a conjecture "maybe it's that . . ."

25 **Narration**: 金閣寺
*Kinkakuji*
golden pavilion temple
***Kinkakuji***

- *Kinkaku* ("Golden Pavilion") is one of Japan's most famous temple buildings, a 3-story structure, gilded almost entirely in gold leaf. The suffix *-ji* means "temple." Strictly speaking, the temple in Kyoto to which the pavilion belongs is named Rokuonji, but it is popularly referred to as Kinkakuji.

## Feature • Story

*(continued from page 14)*

事業開運術 (ごぎょうかいうんじゅつ) *(Techniques for Improving Your Business Fortune)*
会社の厄年 (かいしゃやくどし) *(The Unlucky Years for Corporations)*

We found that perhaps the most pervasive use of uranai in big business is in the personnel office. A retired executive from one of the biggest international trading companies in Japan pointed out that all foreign assignments for the company during his period of service were done with the help of *ninsō*, explaining that when the principles of *ninsō* were ignored, bad decisions often resulted.

• (most) pervasive = (最も)盛んな/(最も)普及している *(mottomo) sakan-na/(mottomo) fukyū suru* • prayer chanting = 祈祷文の詠唱 *kitōbun no eishō*

There are even several famous fortune-tellers in Japan who specialize in stock market predictions. A few years ago an interesting scandal touched on the subfield of stock market fortune-telling. The scandal surrounded one Onoue Nui, a fortune-teller who practices a type of prayer chanting known as *kamigakari* (神懸り). Investors would gather at her house while she chanted from late evening right on through until dawn, after which, while in a state of total exhaustion, stock market information from some cosmic source was supposed to transfer to her mind through a statue of Buddha. Included in her clientele were some of the most respected investment counselors in the Osaka area.

By itself the story constituted no real scandal in the minds of most Japanese and would probably never have even made it into the newspapers if that was all there was to it. It turned out however, that one of her customers was an official at East Asia

*(continued on page 59)*

毎度ありがとうございます
丸東の荒木です
今年もよろしく
26
ワッ 眩しいっ
荒木さんなのどうしちゃったの？
今日は何の用ですか？
27
部長 ウチとの取引倍 いや3倍にしましょう
荒木さんの強引さには負けたよ
28
強引じゃありません占いにそう出ています
社長 取引拡大ですほら 占いに出ています
29
なっ なに なんなのそれ？ 荒木さん
毎度ありい!!これで不況脱出まちがいなしですよ
30
そ そうかなあだといいな 荒木さん
陽明門
31

26

**Araki**: 毎度 ありがとうございます。 丸東 の 荒木 です。今年 も よろしく。
*Maido arigatō gozaimasu. Maruhigashi no Araki desu. Kotoshi mo yoroshiku.*
every time thank you (co. name) of Araki is/am this year also favorable consideration
**"Thank you for your patronage. I'm Araki from Maruhigashi. (Please give me) your favorable consideration this year, too."** (PL4, 3, 2-3)

**Receptionist**: ワッ、 眩しいっ。 荒木さん なの? どうしちゃった の?
*Wa!, mabushii! Araki-san na no? Dō shichatta no?*
(exclam.) bright/dazzling (name-hon.) (explan.-?) what/how did (unexpected) (explan.)
**"Yikes, it's blinding! Is it really you, Mr. Araki? What's going on?"** (PL2)

- *maido arigatō (gozaimasu)* is a standard phrase for thanking customers/clients for their patronage/business. It literally means "Thank you (for) every time" → "thank you for your (frequent/loyal) business/patronage."
- *yoroshiku* is short for *yoroshiku onegai shimasu*, literally "well/favorably" + "(hon.)-request" + "do/make," or something like "I request your favorable consideration/treatment." *Kotoshi mo yoroshiku (onegai shimasu)* is a standard New Year's greeting in both business and personal contexts.
- *dō shichatta* is a contraction of *dō shite shimatta*, from *dō shita* (literally "what did you do") used idiomatically to ask "what happened?/what's wrong?" when something is not normal/not as expected. *Shimatta* reinforces the feeling that something is strange/out of the ordinary/not as expected.

27

**Client 1**: 今日 は 何 の 用 ですか?
*Kyō wa nan no yō desu ka?*
today as-for what of business is it?
"What business do you have today?" → **"What can I do for you today?"** (PL3)

**Araki**: 部長、 ウチ と の 取引、 倍、いや、3倍 に しましょう。
*Buchō, uchi to no torihiki, bai, iya, sanbai ni shimashō.*
dept. head/sir my co. with of transactions/dealings double no triple to let's make
**"Sir, let's double, no, triple your company's business with mine."** (PL3)

- *yō* is short for *yōji*, "matter to attend to/business."
- *uchi* literally means "inside/within" but is used frequently to refer to one's own house/family, company, or other group. Here it means "my company."
- *buchō* is literally "department head"; in Japan it's quite common to address people by just their titles in situations when an English speaker would use a name alone or a name with title, or say "sir/ma'am" instead.
- *torihiki* refers to "transactions/dealings" between 2 or more individuals/groups — i.e., to "doing business with (someone)."
- *-bai* is a counter suffix for multiples. *Bai* by itself always means *nibai* = "two times/double"; *sanbai* ="three times/triple," *yonbai* = "four times/quadruple," etc.
- *shimashō* is the PL3 form of *shiyō*, the volitional ("let's/I shall") form of *suru* ("do").

28

**Client 1**: 荒木さん の 強引さ に は 負けた よ。
*Araki-san no gōin-sa ni wa maketa yo.*
(name-hon.) 's forcefulness by as-for am defeated (emph.)
"By your forcefulness I am defeated, Mr. Araki."
**"I can't stand up to your forcefulness, Mr. Araki."** (PL2)

**Araki**: 強引 じゃありません。 占い に そう 出ています。
*Gōin ja arimasen. Uranai ni sō dete-imasu.*
forcefulness is not divination/horoscope in that way appears
"It's not force. It appears that way in the divination."
**"It's not force. It's in the cards."** (PL3)

- *gōin(-sa)* implies "forcefulness/pushiness" that at least borders on, and sometimes is patently, unreasonable/inordinate; the connotations are not necessarily negative, though, so long as the results of the forcing/pushing are positive.
- *maketa* is the plain/abrupt past form of *makeru* ("lose/be defeated").
- *ja arimasen* is the PL3 form of *ja nai* ("is not").
- *dete-imasu* is the PL3 form of *dete-iru*, from *deru*, meaning "come/go out," or in the context of divination, "(a sign) shows/appears."

29

**Araki**: 社長、 取引 拡大 です。ほら、 占い に 出ています。
*Shachō, torihiki kakudai desu. Hora, uranai ni dete-imasu.*
co. president business/trade expansion is look/here divination in appears
**"Sir, (it's time to ) expand our business (with each other). See, it's in the cards."** (PL3)

**Client 2**: なっ、なに、なんなの、それ、荒木さん?
*Na-! nani, nan na no, sore, Araki-san?*
wh- what what (explan.) that (name.-hon.)
**"Wh- what, what is that, Mr. Araki?"** (PL2)

- *hora* is an interjection to focus the listener's attention on something, like "look" or "here."

30

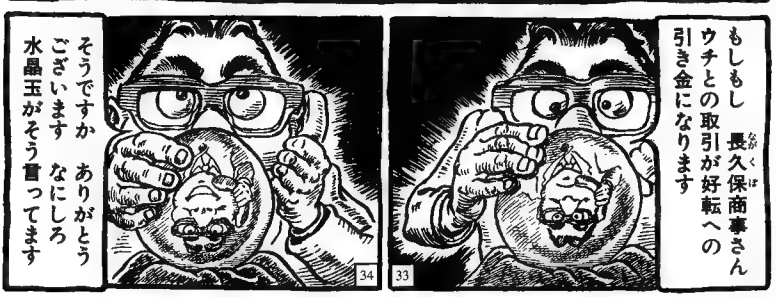
**Araki**: 毎度 ありい!! これで 不況 脱出 まちがいなしですよ。
*Maido arii!! Kore de fukyō dasshutsu machigai nashi desu yo.*
every time thanks with this business slump escape certain is (emph.)
**"Thanks for your patronage. With this you're sure to break out of your business slump."** (PL3)

**Client 2**: そ、そう か なあ。だと いい な、 荒木さん。
*So- sō ka nā. Da to ii na, Araki-san.*
th- that way (?) (colloq.) if it is will be good (colloq.) (name.-hon)
"Is it (really) that way? It will be good if it is, Mr. Araki."
**"Y- you really think so? I hope you're right, Mr. Araki."** (PL2)

- *maido arii* is an informal abbreviation of *maido arigatō gozaimasu*, seen above.
- *machigai* = "mistake" and *nashi* is an emphatic form of *nai* ("not exist"), so *machigai nashi* = "without mistake." Idiomatically, the phrase implies certainty — in this case something like "I can predict/assure you without mistake that you will escape your slump" → "you're sure to escape your slump."

*(continued on following page)*

いいのか？
ほっといて
触らぬ神に祟りなしってね
ありゃイッちゃってるって感じだね
あれで成績上げてんだからな……！
32


もしもし 長久保商事さん
ウチとの取引が好転への引き金になります
33
そうですか ありがとうございます
水晶玉がそう言ってます
34

梅本物産さん ウチと取引するべきです
私は予言します
35
ありがとうございます
ええ これで商売繁盛
業績好転うけあい
バッチリですよ
36

*(continued from previous page)*

31 **Narration**: 陽明門
*Yōmei-mon*
sun-bright gate ***Yōmei-mon***

- *-mon* is a suffix meaning "gate," and Yōmei-mon (lit., "sun-bright gate") is the most ornate structure among scores of intricately crafted buildings at the Tōshōgū Shrine in Nikkō, dedicated primarily to Tokugawa Ieyasu, the founder of the Tokugawa Shogunate (1603-1867).

32 **Co-worker**: いい のか、 ほっといて?
*Ii no ka, hottoite?*
good/okay (explan.-?) leaving as is
"Is it okay to leave him as is?"
**"D'you think it's okay to let him go on like that?"** (PL2)

- *hottoite* is a contraction of *hōtte oite*, the *-te* form of *hōtte oku* = "leave as is/ignore."
- the syntax is inverted; normal order would be *hottoite ii no ka?*

**Co-worker**: 触らぬ 神 に 祟り なし って ね。
*Sawaranu kami ni tatari nashi tte ne.*
not touch god in curse/retribution not exist (quote) (colloq.)
"The god you don't touch won't curse you, they say."
**"As they say, 'Leave well enough alone.'"** (PL2)

- *sawaranu* is an archaic equivalent of *sawaranai*, negative of *sawaru* ("touch"), modifying *kami* ("god/spirit"). *Nashi* is a form of *nai* ("not exist/not have"), so *tatari nashi* = "has/gives no curses." *Sawaranu kami ni tatari nashi* can be equivalent to the English saying "Let sleeping dogs lie," but here it seems closer to "Far from Jupiter, far from thunder."

**Co-worker**: ありゃ イッちゃってる って 感じ だ ね。
*Arya itchatte-ru tte kanji da ne.*
as for that/him gone-(complete) (quote) feeling/impression is (colloq.)
"He gives the impression of being completely gone."
**"I'd say he's pretty far gone."** (PL2)

**Co-worker**: あれ で 成績 上げてん だから な!
*Are de seiseki agete n da kara na!*
that with record is raising/improving (explan.) because (colloq.)
"Because with that he is (actually) improving his record, (it's amazing)."
**"It's hard to believe he's actually getting results that way."** (PL2)

- *arya* is a contraction of *are wa* ("as for that"). *Itchatte-ru* is a contraction of *itte shimatte-iru*, from *iku* ("go") and *shimau* (implies the action of the preceding verb is complete/thorough): "has completely gone." The colloquial quotative *tte* makes this phrase into a modifier for *kanji* ("feeling/impression").
- *seiseki* refers to one's "score (on a test)/grade (in a course)/showing (in a competition)" or one's "overall accomplishment/record (in school/a sport/business/etc.)." *Agete n* is a contraction of *agete-iru no*, from *ageru* ("raise/improve") and the explanatory *no*.

33 **Araki**: もしもし、 長久保商事さん。 ウチ との 取引 が 好転 への 引き金 になります。
*Moshi-moshi, Nagakubo Shōji-san. Uchi to no torihiki ga kōten e no hikigane ni narimasu.*
hello (co. name-hon.) us/our co. with dealings/transactions (subj.) favorable turn of/for trigger will become
**"Hello, Nagakubo Enterprises? Doing business with our company will trigger a turn for the better (in your profits)."** (PL2)

- *moshi-moshi* is the standard way for the person initiating a phone call to say "hello." The person answering says "*hai*."
- *narimasu* is the PL3 form of *naru* ("become"), and the preceding *ni* marks the result: what the subject will become.

34 **Araki**: そう ですか。ありがとうございます。なにしろ 水晶玉 が そう 言ってます。
*Sō desu ka. Arigatō gozaimasu. Nanishiro suishō-dama ga sō itte-masu.*
that way is it? thank you very much after all crystal ball (subj.) that way says/is saying
"Is that so? Thank you very much. After all, the crystal ball says so."
**"You will (do business with us)? Thank you very much. After all, the crystal ball says you should."** (PL3, 4, 3)

- *nanishiro* is an conjunction that can take on a variety of meanings depending on it's context: "at any rate/I mean/you know/after all/etc." • *itte-(i)masu* is the PL3 form of *itte-iru* ("says/is saying") from *iu* ("say/says").

35 **Araki**: 梅本物産さん。 ウチ と 取引 する べきです。 私 は 予言します。
*Umemoto Bussan-san. Uchi to torihiki suru beki desu. Watashi wa yogen shimasu.*
(co. name-hon.) our co with dealings/transactions do should I/me as-for prophesy
**"Umemoto Products? You should do business with our company, I prophesy (it will be good for you)."** (PL2)

**Sound FX**: ボムッ
*Bomu!*
(sudden burst of flame)

- *uchi to* ("with us") functions as an adverb modifying the verb *torihiki suru* ("do/transact business"): *uchi to torihiki suru* = "do business with us/our company"; *uchi to no*, two frames above, is the equivalent adjective form, modifying the noun *torihiki* ("dealings/transactions"): *uchi to no torihiki* = "dealings with us/our company."
- *beki desu* is the PL3 form of *beki da*, which follows verbs to give the meaning "should/ought to/must."

36 **Araki**: ありがとうございます。ええ、これで 商売 繁盛、 業績 好転 うけあいバッチリです よ。
*Arigatō gozaimasu. Ē, kore de shōbai hanjō, gyōseki kōten ukeai batchiri desu yo.*
thank you very much yes with this business prosperity bus. results turn for better guarantee certain is (emph.)
**"Thank you very much. Yes, with this a flourishing business and improvement in profits are guaranteed for sure."** (PL2)

- *gyōseki*, literally "business results," can mean either "sales" or "profits."
- *ukeai desu* and *batchiri desu* both basically mean "is/are guaranteed/for certain," so combining them gives the redundant/emphatic feeling of "guaranteed for sure."

はじめまして
丸東の荒木です
ウチと取引を
始めましょう
そう占いが
出ています
37
いや ダメだ!!
ウチはコクロクさん
だけとつきあってる
38
うぅ〜む
んん
んん
すべて
〝果報は
寝て待て〟
と出た
39
皆さん!
会社の発展のため
私 寝ます!
では おやすみ
なさい
40
荒木さん
電話が……
荒木
ですかあ……
荒木は
今
チョット
荒木で
ないと
ダメで
すか?
アッ お宅様も
荒木ですか
荒木さ〜〜〜ん
起きてっ!!
41

37

**Araki**: はじめまして。 丸東 の 荒木です。ウチ と 取引 を始めましょう。そう 占い が出ています。
*Hajimemashite. Maruhigashi no Araki desu. Uchi to torihiki o hajimemashō. Sō uranai ga dete-imasu.*
for the first time (co. name) of (name) is my co. with dealings (obj.) let's begin that way divination (subj.) has shown
**"Let me introduce myself. I'm Araki from Maruhigashi. Let's begin doing business between our companies. It's in the stars."** (PL3)

**Prospect**: いや、ダメ だ!! ウチ は コクロクさん だけ と つきあってる。
*Iya, dame da! Uchi wa Kokuroku-san dake to tsukiatte-ru.*
no no good is this co. as-for (co. name-hon.) only with are associating
**"No, that's not possible. We do business only with Kokuroku."** (PL2)

- *hajimemashite*, literally meaning "(I meet you) for the first time," is a standard part of introductions/first meetings. Though not a true equivalent, it's often translated "How do you do?" but we thought "Let me introduce myself" gives a bit more of the feeling of "first meeting" in this case.
- *hajimemashō* is the volitional ("let's/I shall") form of *hajimeru* ("begin").
- *tsukiatte-(i)ru* is from *tsukiau*, which means to "socialize/maintain a relationship (with someone)." In this case, it refers to maintaining relationships between companies, so *tsukiatte-(i)ru* is another way of saying "doing business with."

38

**Araki**: エーッ!?
*Ē-!?*
**"Wha-a-at?!"** (PL2)

39

**Sound FX**: う〜む . . . ん . . . ん . . . シャンシャン . . . ん . . . パチン
*U–mu . . . N . . . N . . . Shan shan . . . N . . . Pachin*
**Hmm . . . Uh-huh . . . Uh-huh . . . Shake-shake . . . Uh-huh . . . Snap!**

**Araki**: すべて "果報 は 寝て 待て" と 出た。
*Subete "Kahō wa nete mate" to deta.*
all/entirely good luck/karmic reward as-for sleep-and wait (quote) appeared/showed
"All (divinations) showed 'For good luck, sleep and wait.'"
**"The signs all say 'Good luck comes while you sleep.'"** (PL2)

- *kahō* comes from the Buddhist concept of karma and originally meant either the reward or the retribution received in your present life as a result of actions in previous lives. Over time it has come to refer only to the rewards — i.e., your "good luck/fortune." *Kahō wa nete mate* implies you need to wait patiently for your rewards to come, so it's essentially equivalent to the English saying, "Everything comes to him who waits."

40

**Araki**: 皆さん! 会社 の 発展 のため、 私、 寝ます! では、おやすみなさい。
*Minasan! Kaisha no hatten no tame, watashi, nemasu! Dewa, oyasuminasai.*
everyone-(hon.) company 's development for sake of I/me will sleep well then good night
**"Ladies and gentlemen! For the sake of our company's growth, I am going to sleep. Well then, good night."** (PL3)

- *mina* = "everybody," and adding *-san* makes it more polite; when *minasan* is used as a term of address before a group, it feels something like "ladies and gentlemen" — though perhaps not quite as formal.
- *nemasu* is the PL3 form of *neru* ("go to sleep"), and *oyasuminasai* is the standard expression for "good night."

41

**Sound FX**: トルル トルル トルル トルル
*Toruru toruru toruru toruru*
**Rrinnng Rrinnng Rrinnng Rrinnng** (telephones ringing)

**Co-worker**: 荒木さん、 電話 が . . .
(to Araki) *Araki-san, denwa ga . . .*
(name-hon.) telephone call (subj.)
**"Mr. Araki, (you have) a call . . ."** (PL3)

**Co-worker**: 荒木 ですかあ . . .
(on phone) *Araki desu kā . . .*
(name) is it?
**"(You want to speak to) Mr. Araki?"** (PL3)

**OL**: 荒木 は 今 チョット . . .
(on phone) *Araki wa ima chotto.*
(name) as-for now a little/slightly
**"Mr. Araki (can't come to the phone) right now."** (PL2)

**OL**: 荒木 でないと ダメ ですか?
(on phone) *Araki de nai to dame desu ka?*
(name) if is not no good is it?
"Is it no good if it is not Mr. Araki?"
**"Does it have to be Mr. Araki?"** (PL3)

**Co-worker**: アッ、 お宅様 も 荒木 ですか?
(on phone) *A!, otaku-sama mo Araki desu ka?*
(interj.) (hon.-you-hon.) also (name) is it?
**"Oh, you (want to talk to) Mr. Araki, too?"** (PL3)

**OL**: 荒木さ〜ん、 起きてっ!!
(to Araki) *Araki-sa–n, okite!*
(name-hon.) get up-(request)
**"Mr. Araki, please get up!"** (PL2)

- *denwa* can be either "telephone" or "telephone call." The first speaker's implied sentence is *denwa ga haitte-imasu* = "a telephone call has come in (for you)" — essentially equivalent to English phrases like "there's a call for you/you're wanted on the phone."
- when speaking to someone outside the company, Japanese refer to their co-workers without the honorific *-san* ("Mr./Ms.") even if they would normally use *-san* in addressing the person directly, or when referring to him within the company.
- *chotto* (lit. "a little/slightly") is often used as a "softener" before negative statements, as if to say "that's slightly no good/he's slightly unavailable/etc." *Chotto* by itself serves as a shorthand for the entire statement when the context makes the implication obvious; and it can also be a way to avoid being too specific/direct when expressing objections/rejections.
- *taku* = "home/residence"; adding the honorific prefix *o-* makes it "your home" or "you" depending on the context, and adding *-sama*/*-san* makes it more polite. In the corporate world *otaku* becomes "you/your company."
- *okite* is the *-te* form of *okiru* ("get up"); the *-te* form serves as an informal request, "please get up," and the small っ *tsu* shows she says it sharply, with a note of urgency in her voice.

すやすやすやす

42

**Client**: ごめん ください。サプライズ　企画　です。アラッ?
*Gomen kudasai. Sapuraizu Kikaku desu. Ara!?*
pardon please surprise planning/production is (interj.)
**"Hello. (I'm from) Surprise Productions. What the . . . ?"** (PL2)

**Sound FX**: すや すや すや すや . . .
*Suya suya suya suya . . .*
(effect of sleeping soundly and peacefully)

- *gomen kudasai* (lit. "please pardon") is the traditional phrase for getting a home/shop/office occupant's attention when arriving/entering.
- *ara!* is an interjection showing sudden awareness/surprise, "oh!/oh my!/hey!"

43

**Client**: 君、 どう　なってんだ?!　社員　全員　寝てる　ぞ!
*Kimi, dō natte n da? Shain zen'in nete-ru zo!*
you what/how has become (explan.-?) employees all members are sleeping (emph.)
**"Hey, what's going on here? All the employees are asleep."** (PL2)

**Receptionist**: はい、ただいま は　果報待ち　の 時間 です ので。
*Hai, tadaima wa kahō-machi no jikan desu node.*
yes right now as-for waiting for good luck of/for time is (explan.)
**"Yes, right now it's the time for waiting for good luck (to arrive)."** (PL2)

- *do natte n da* is a contraction of *dō natte-iru no da*, where *dō* means "how/what," *natte-iru* means "has become" (from *naru*, "become"), and *no da* asks for an explanation, so it literally means "what has (the situation) become?" ▸ "what is the situation?/what's going on?" Asking a question with *da* or *no da* is masculine and very emphatic, and can even sound quite rough.
- *nete-(i)ru* ("is/are sleeping/asleep") is from *neru* ("go to sleep").
- *tadaima* is a noun meaning "just/right now," and *wa* makes this the topic of the sentence: "as for right now . . ."
- *kahō-machi* combines *kaho* ("good luck/karmic reward") with the noun form of *matsu* ("wait"), to make a noun meaning "waiting for good luck." •. . . *no jikan* = "a time of/for . . ."
- *node* shows she's making an explanation; it can be translated "because/owing to," but in English the context alone often makes it clear enough that an explanation is being offered, without explicitly saying "because/etc."

44

**Client**: まいった なあ。
*Maitta nā.*
(interj.) (emph.)
**"What a fix!"** (PL2)

**Receptionist**: 私　も　失礼　して、　果報待ち　させていただきます。
*Watashi mo shitsurei shite, kahō-machi sasete itadakimasu.*
I/me also rudeness do/commit-and waiting for good luck will have you allow me to do
"I, too, will excuse myself and have you allow me to wait for good luck."
**"Excuse me, but I think I will ask your indulgence and join in the waiting for good luck."** (PL2)

- *maitta* is the plain/abrupt past form of *mairu* ("give up/admit defeat/be beaten"); it's often used as an interjection to express the feeling of being "at a loss/dumbfounded/baffled," and in such cases it's almost always followed by an emphatic/exclamatory *na* (or equivalent). See Basic Japanese 30.
- *shitsurei shite* is the *-te* form of *shitsurei suru*, literally "commit a rudeness," but idiomatically meaning "excuse oneself."
- *sasete itadakimasu* is a roundabout and polite way of saying *suru* ("will do"); since it literally means "I will have you allow me to do . . . ," the feeling is something like "I will take the liberty of doing . . ." or "I will beg your indulgence in doing . . ."

45

**Client**: ワッ、 銅像 まで 寝てるっ!!
*Wa!, dōzō made nete-ru!*
(exclam.) statue even is sleeping
**"Yikes! Even the statue is asleep!"** (PL2)

- *made* = "up to/until/as far as," often idiomatically meaning "even as far as/to the extent of . . ." ▸ "even . . ."

**Receptionist**: 当社　"中興の祖"　荒木源治　の 「果報　寝て待て　像」です。
*Tōsha "Chūkō no So" Araki Genji no "Kahō Nete Mate Zō" desu.*
this co. restorer (surname-given name) of good luck sleep-and-wait statue is
**"It's the 'Sleep and Wait for Luck' statue of Araki Genji, the restorer of this company('s fortunes)."** (PL3)

おやすみなさい。 ムニャムニャ
*Oyasuminasai. Munya munya*
good night (indistinct mouth sounds)
**"Good night. Mnya mnya."** (PL3)

- *tō-* as a prefix means "this -," so *tōsha* = "this company."
- *chūkō* = "restoration/revival," and *so* = "progenitor/originator," so *chūkō no so* refers to the person credited with bringing about a restoration/revival: "restorer."
- *dōzō* is literally "bronze statue," but it's also used generically to mean "statue." Statue names often have 像 *zō* as the final element of the name, and even when they don't, it's customary to append *zō* to the name when speaking about the statue.

**Sign on Desk**: 受付
*Uketsuke*
**Receptionist**

- *munya-munya* is an FX word for indistinct words/sounds coming from someone's mouth; it's often used as an FX word for sleeping because of the various sounds people make with their mouths while asleep.

## From *Binbō Seikatsu Manyuaru*, p. 36

| | | |
|---|---|---|
| 本物 | *honmono* | genuine (item)/the real thing |
| 保存する | *hozon suru* | preserve/store (*v.*) |
| 香り | *kaori* | (pleasant) smell/fragrance/aroma |
| 訪れ | *otozure* | arrival/advent |
| 春分 | *shunbun* | vernal (spring) equinox |
| おそなえ | *o-sonae* | offering |
| 過ぎる | *sugiru* | pass/exceed/go beyond |

## From *Obatarian*, p. 40

| | | |
|---|---|---|
| 注意する | *chūi suru* | caution/reprimand/correct |
| 星占い | *hoshi-uranai* | horoscope readings |
| 缶 | *kan* | can/tin (*n.*) |
| さかさま | *sakasama* | upside down |
| 手相 | *tesō* | palmistry/"hand reading" |

## From *Furiten-kun*, p. 42

| | | |
|---|---|---|
| 易者 | *ekisha* | fortune-teller |
| 決断力 | *ketsudan-ryoku* | decisiveness |
| 凶悪な | *kyōaku-na* | heinous/brutal |
| 人相 | *ninsō* | physiognomy/"face reading" |
| 温和 | *onwa* | mild/mildness |
| 殺人犯 | *satsujin-han* | murderer |
| 性格 | *seikaku* | character/nature |
| 定年 | *teinen* | retirement age |

## From *Naniwa Kin'yūdo*, p. 45

| | | |
|---|---|---|
| あきらめる | *akirameru* | abandon/give up on (idea/effort) |
| 現われる | *arawareru* | appear/show up |
| 当てになる | *ate ni naru* | be reliable/can be counted on |
| 扱う | *atsukau* | handle/treat (*v.*) |
| 勉強する | *benkyō suru* | study (*v.*) |
| 歩合 | *buai* | commission(s)/percentage |
| 忠告 | *chūkoku* | advice/counsel |
| 男子 | *danshi* | male |
| 土木 | *doboku* | construction/contracting |
| ファイト | *faito* | energy/fighting spirit |
| 不動産 | *fudōsan* | real estate |
| 不渡りを出す | *fuwatari o dasu* | default |
| 現金 | *genkin* | money/cash |
| 入る | *hairu* | enter |
| 拾う | *hirou* | pick up |
| 報告する | *hōkoku suru* | report (*v.*) |
| 骨 | *hone* | bone(s) |
| 保証人 | *hoshō-nin* | guarantor/co-signer |
| 評価 | *hyōka* | evaluation/judgment |
| いさぎよく | *isagiyoku* | manfully/with grace |
| いっしょに | *issho-ni* | together |
| 自負 | *jifu* | self-confidence/pride |
| 事故 | *jiko* | accident |
| 賭 | *kake* | bet/wager |
| 完済する | *kansai suru* | repay completely |
| 借りる | *kariru* | borrow |
| 貸付 | *kashitsuke* | loan(s) |
| こころえる | *kokoroeru* | know/understand/be aware of |
| 心がけ | *kokoro-gake* | attitude/intention |
| ことごとく | *kotogotoku* | entirely/every last one |
| 断わる | *kotowaru* | refuse/turn down |
| くず物 | *kuzumono* | trash/waste paper |
| 満点 | *manten* | perfect score |
| ましな | *mashi-na* | better |
| まともな | *matomo-na* | straight/honest/decent |
| 面談 | *mendan* | interview |
| 問題 | *mondai* | problem |
| 成り立つ | *naritatsu* | be based/founded (on) |
| 年齢 | *nenrei* | age (*n.*) |
| 年利 | *nenri* | annual interest |
| 立派な | *rippa-na* | fine/admirable |
| 履歴書 | *rirekisho* | resumé |
| 理由 | *riyū* | reason |
| 領収証 | *ryōshūshō* | receipt |
| 領収する | *ryōshū suru* | receive (money) |
| 最後の | *saigo no* | final/last |
| 参考 | *sankō* | reference |
| 試験 | *shiken* | exam |
| 新人 | *shinjin* | newcomer |
| 下請 | *shitauke* | subcontractor |
| 商売 | *shōbai* | business/trade (*n.*) |
| 捨てる | *suteru* | discard/throw away |
| 高くなる | *takaku naru* | become high/go up |
| 帝国 | *teikoku* | empire |
| 提出する | *teishutsu suru* | submit |
| やばい | *yabai* | bad/awkward (*slang*) |
| 雇う | *yatou* | hire (*v.*) |
| 委ねる | *yudaneru* | entrust to/reveal |
| 優秀な | *yūshū-na* | superior/excellent |
| 税金 | *zeikin* | tax(es) |

## From *Arerugen*, p. 66

| | | |
|---|---|---|
| 当たる | *ataru* | hit the mark/come true |
| 物質 | *busshitsu* | substance |
| 強引さ | *gōin-sa* | forcefulness/pushiness |
| 強情 | *gōjō* | stubborn(ness) |
| 反応 | *hannō* | reaction |
| 光る | *hikaru* | shine/glitter (*v.*) |
| 悲惨 | *hisan* | misery/wretchedness |
| 犬の糞 | *inu no fun* | dog poop |
| 警察 | *keisatsu* | police (*n.*) |
| 金ピカ | *kinpika* | glittery (with gold) |
| 兆し | *kizashi* | sign/omen |
| 交番 | *kōban* | police box |
| 眩しい | *mabushii* | bright/dazzling |
| 負ける | *makeru* | lose/be defeated |
| 似合う | *niau* | be suitable/befit |
| 偽 | *nise* | fake/imitation |
| 起こす | *okosu* | cause/create |
| 落とす | *otosu* | drop/lose |
| おつり | *otsuri* | change (money) |
| 財布 | *saifu* | wallet |
| さんざん | *sanzan* | severeness/harshness |
| 書店 | *shoten* | bookstore |
| 趣味 | *shumi* | taste/preference |
| 早々 | *sōsō* | early/immediately |
| 水晶玉 | *suishō-dama* | crystal ball |
| 掴む | *tsukamu* | grasp/grip/seize |
| 運気 | *unki* | fate/fortune/luck |
| 呼ぶ | *yobu* | call/beckon/summon |

*The Vocabulary Summary is taken from material appearing in this issue of* MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

# Want to Exchange Letters with Japanese Friends?

**ALC Press is looking for people of all nationalities who would like to exchange letters (in English) with Japanese. In Japan there are lots of people, young and old, who want to correspond with overseas friends.**

Networking for Global Communication
ALC PRESS INC.
ALC Correspondence Club, c/o ALC Press, Inc.
2-54-12 Eifuku, Suginami-ku, Tokyo 168 Japan

Tokyo-based publisher, ALC Press, Inc. have launched the ALC Correspondence Club – a penpal introduction service – in order to promote international exchange and friendship among individuals in Japan and other countries. If you are interested in participating in this exciting program, please complete this form and mail it to our headquarters in Tokyo.

You will become a member of the ALC Correspondence Club upon our receipt of your registration form. Registration is free, and valid for six months. During the six-month registration period, we will match you with Japanese penpals with the help of the information you have provided. The Japanese penpals will then write to you. It is preferred that you write in English, but Japanese is acceptable as well.

## ALC Correspondence Club Registration Form

**Name:** **Sex:** ☐Male / ☐Female

**Address:**

**Postal Code:** **Country:**

**Marital Status:** ☐Married / ☐Single **Age:**

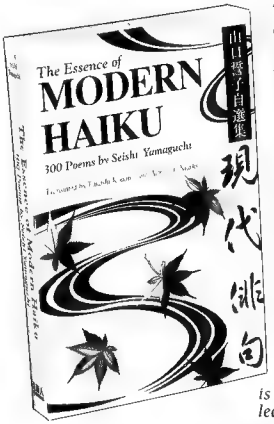
**Occupation:** **Nationality:**

**Hobbies / Interests:**

**We're waiting to hear from you!**

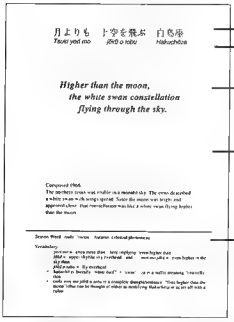
# Haiku translated in the MANGAJIN style

## 300 Poems by Seishi Yamaguchi Japan's Master of Modern Haiku




*This is the first large-scale translation of modern Japanese haiku to be published outside Japan. Breaking free from centuries of poetry limited to nature themes, Seishi has modernized haiku while at the same time retaining the elegant beauty of the classics. Translated by Kodaira Takashi and Alfred H. Marks,* ***The Essence of Modern Haiku*** *is both a practical learning experience as well as an artistic milestone.*

*For Poetry lovers and students of Japanese alike*




***Available from MANGAJIN***
**362 pages: $24.95 Hardcover, $19.95 Paperback ¥3000 in Japan.**
**Call 1-800-552-3206 in the U.S. or 03-3479-44324 in Japan.**
***Call to order your copy today!***

**Classified ads** are free for individuals and non-profit groups (up to 30 words). Commercial ads are $2.00 per word, $3.00 per word bold-faced, $30 minimum charge or $80/inch for display ads, discounts available for size and/or frequency (2 ¼" width, camera ready). Send to: MANGAJIN Classifieds, P.O. Box 7119, Marietta, GA 30065 **Categories:** • Pen Pals • Notices & Events • Books & Publications • Computers & Software • Job Seekers • Clubs • Consulting • Employment • Travel • Miscellaneous
(MANGAJIN reserves the right to edit or reject any classified advertisement.)

日本語のclassified OKです！ 日本語のclassified OKです！ 日本語のclassified OKです！

## Books & Publications

この度BS PUBLISHでは、新しく日本語学習者、日本人留学生を対象に日本語/英語の季刊誌A/Jゲイトウェイを発行します。初版発行は1994年1月の予定。ついては貴方からの体験談、学習論説、日米間の文化交換、日常生活での日米の違いなどの記事を募集します。日本語、英語どちらでも下記宛先まで。 Will be starting a quarterly Japanese/English newsletter for those studying Japanese, and for Japanese nationals studying in the US. First issue in January. Please send your articles on studying cultural exchange, and US-Japan relations to: A/J Gateway, 145 Aspen Dr., Newark, DE 19702-2865

If you like MANGAJIN, you'll like
**THE JAPAN EXPERIENCE**
A quarterly newsletter about Japanese:

- *Activities*
- *Culture*
- *Language*
- *High Tech*
- *Travel ... and more!*

Subscriptions are just $7 US, $11 overseas, Single issues $2 US, $3 overseas MC/Visa

**THE JAPAN EXPERIENCE**
P.O. Box 87195 • Dallas, TX 75287
(214) 394 0541 voice/fax

JAPAN HANDBOOK: 952-page guidebook with 200 maps, Japanese language glossary, introduction to Japan's history, people, customs. $26.00 postage paid. Moon Publications, P.O. Box 3040, Chico, CA 95927. 800-345-5473. Also: free travel newsletter.

**KanjiBase**

***For the PC—***
Custom glossary creator with complete online Hadamitzky & Spahn character dictionary. Ideal for translators, teachers, and other professionals. Contains 8,000 kanji, over 40,000 definitions. $245

**MacSunrise**

***For the Mac—***
The most powerful kanji-learning tool available. Full-featured with audio and stroke orders for all 2000 everday-use characters. Priced from $99 to $499.

For a free brochure, call 800-947-7271
STONE BRIDGE PRESS • BERKELEY, CA

**Learn Japanese on Your Own!**
Comprehensive self-instructional audio-cassette/book courses for learning Japanese and 90 other languages. Call or write for free 56-page catalog. **1-800-243-1234**
(See our ad on page 4.)
**Audio-Forum,** Dept. 114, Guilford, CT 06437

We have an interesting list of educational material (K-12) on Japan. For catalog send US$2 & self-addressed envelope (no stamps) to Pacific-Rim Slide-Shows, #302, 130 East 15th Ave, Vancouver, BC V5T 4L3 Canada

## Computers & Software

Studying Japanese? For FREE information on GAKUSEI 1.1, the DOS-based beginning grammar tutorial, write to:
BARHAM SOFTWARE
15507 S. NORMANDIE AVE. #245
GARDENA, CA 90247 USA

**EXTRA! EXTRA!**
**Read all about it!**

Get the insider's view of Japan 50 times a year with **japan free press**, pithy English synopses of information from Japanese newspapers and magazines—news you won't find anywhere else.

Write or fax today for **free** samples

**japan free press**
c/o INEX JAPAN LTD.
2-35-10-702 Eitai, Koto-ku, Tokyo 135, Japan
FAX: 81-3-3643-3091

**japan free press**

Foreigner's Guide to Periodicals in Japan, in preparation. Free-lance writer requesting samples, any language, any size. Also: periodicals in Japanese with classifieds of interest to foreigners or outside Japan. CPO Box 234, Tokyo 100-91. Tel/Fax 03-3494-6509

かな

***Master Hiragana & Katakana***
- Sound & Sound Keyboard -
- Flash Card Tutor -
- Stroke Order -
- Kana Derivations -
- On-Screen Stroke Practice Pad -

Kana Helmsman
for Macintosh

$25 *Requires HyperCard® 2.0 or higher*
800)859-NOVA
Visa, MC & AmEx
Nova Networks
6317 Phinney Ave. North ◊ Seattle, WA 98103

JAPANESE LANGUAGE INSTRUCTION. Verb Explorer J computer software (verb/adjective forms), Japanese on the Go! audio cassettes (pronunciation, listening skills). Contact JAIMS, 6660 Hawaii Kai Dr., Honolulu, HI 96825 (808-395-2314)

## Miscellaneous

**ADVERTISE IN *MANGAJIN* !**

**Reach professionals with a wide range of Japan interests**

Our subscribers are professionals like yourself. They look to these pages for valuable information to help them in all areas of business. ***Mangajin*** is one of the best resources around for:

- JOB ANNOUNCEMENTS
- SEMINARS
- SPECIAL EVENTS
- BOOKS AND PUBLICATIONS
- PRODUCTS AND SERVICES

**For more information:**
**Call: 404-590-0270 or Fax: 404-590-0890**
Mangajin, Inc • PO Box 7119 • Marietta, GA 30065

日本語の本(小説等)買います。値段とリストを送って下さい。送料負担します。Rika Akaishi, #2001 Oakwood, 218 N. Charles St., Baltimore MD 21202

上級日本語学習グループ：新聞•雑誌記事読解と日本語を使った討論を、月一回ロス市内で行なうグループ。メンバーは翻訳•通訳者、日本語の教師や教授、職業で日本語を使っている人など。会費無料。連絡先：(213) 728-7838又は internet: aohta@calstatela.edu

**ANIME THIS 'N THAT**

**Offering a complete line of Anime Products**

**Models**

**Video Tapes**

**Laser Discs**

Send $2.00 U.S. for a Catalog to:
***Anime This 'n That***
***P.O. Box 49296***
***Colorado Springs, Co 80949-9296***

Hamadayama condo, quiet, sunny, 15 tsubo. heat/air, washer, piano. Shibuya/Shinjuku 20 minutes. 180,000¥ mo. + tel., utilities, deposit. S. Feinleib, 617-648-1457, fax: 617-648-1561

STUDY JAPANESE BUSINESS IN HAWAII, INTERN IN JAPAN with the Japan-focused Executive MBA program or the Japan-focused Management Program. Contact JAIMS, 6660 Hawaii Kai Drive, Honolulu, HI 96825 (808-395-2314)

Readers of *Mangajin*, if you are staying in Atlantic City area, my private house is open to you. We have a room for a small fee and perhaps help each other to converse in Japanese. My family welcomes you. Please call one month in advance or write to: Richard Deans, 205 Florence Avenue, West Atlantic City, NJ 08232 Tel: 609-646-5665

### Handy *Katakana* Workbook

Used in beginning level Japanese classes as supplement material. Very easy to use and effective. The combined workbook: 80 pages, $9.95. Shimazu & Associates, PO Box 27544, San Francisco, CA 94127

## Pen Pals

American man, 35, fascinated with Japanese history, customs, anime/manga! Enjoy photography, science, computing. Seeking female Japanese pen pals, 18-35. Jerry Humes, 469 S. Main Street, Cambridge Springs, PA 16403

American male, 33, seeks to correspond with Japanese/Asian ladies. Many interests. Russ Barreras, PO Box 8052, Fountain Valley, CA 92728

Finnish female, 26, student of Japanese, seeking pen pals from Japan. Interests: Japanese culture, traditional arts (esp. martial), literature, esoterics, etc. Please write first in English or basic Japanese, later more advanced Nihongo. Elina Hamalainen, Kaarlenkatu 19 A 18, 00510 Helsinki, Finland

American male, 18, seeks Japanese female (17-22). Interests include sports, anime, martial arts, movies, Japanese culture, music. Write in English, Adam Keller Jr., 5023 Route 350, Walworth, NY 14568

Chinese girl, 23, studying in US, interested in corresponding with friends around the world in Chinese, English, basic Japanese or German. Fione, 7527 N First, #202, Fresno, CA 93720

American male seeks friends from around the world. Interested in trading videos, music, culture. Write in English to Tracy Allbert, 242 West Main St., #168, Hendersonville, TN 37075

American female, 25, seeks pen pals from Japan and other countries. Interests: reading, comics, history, building models, classic cars, music, camping. Christine Bennett, 5339 Prospect Road #173, San Jose, CA 95129

Single, white, Christian lady, 29, seeks correspondence with single Japanese gentleman 35-45. I enjoy films, art, jazz and learning about Japanese culture. Write soon, include photo. Niki, PO Box 30031, Cincinnati, OH 45230-0031

Chinese/Singaporean female, 36, likes flower arrangement, music, traveling, reading, art activities and swimming. Want to fall in with marriage-minded single Japanese or Japanese/Chinese male who likes Chinese culture, 36-40. Write in Chinese, send photo. S. M. Tam, Circuit Road, PO Box 0039, Singapore 9137

I am a Japanese girl, 26, single, and would like to find friends in foreign countries to learn language and culture outside of Japan. I love to listen to music, learn foreign languages and read. I will answer all letters. Miss Yuko Manaka, c/o PMC, Shiroi PO Box 5, Chiba 270-14, Japan

I am a Japanese man, 29, easygoing, friendly. My hobbies are cars and traveling abroad. I wish to hear from females who are interested in Japan. Please write to Kazu Yamakawa, Koshin Bldg. 501, 1-17-11, Naka-cho, Toda-shi, Saitama-ken 335, Japan.

Japanese single female, 37, seeks pen pals overseas who are interested in Japanese and Japanese culture. I'm an English teacher at public junior high school. Interests: traveling, movies, golf, skiing, wearing Japanese kimono and flower arrangements. Please write to Yukiko Ohtaki, 2-3-34-A202 Saido Urawa City, Saitama 336 Japan

American male, 17, seeks Japanese pen pals, M/F 15-20. My interests are anime/manga, alternative music, Japanese culture & language. Please write in English to Matt Hodge, 708 Meadow Field Ct., Mt. Airy, MD 21771

Am. student, 21, looking for pen pals in the Japanese business world. Interests: computers, comic works, swords, martial arts. Hope to teach English in Japan in the future. Matt Roaten, 6272 Ledgewood, Bartlett, TN 38135

Chinese male, 30, seeking female pen pals worldwide. I have many interests including language exchange. Please send picture to Tony Zhang, PO Box 75146, Honolulu, HI 96836 USA

American female, 23, seeks Japanese pen pals M/F, 18-25, English please. Interests: manga, anime, comics, sci-fi, fantasy, music and Japanese culture. Elin Winkler, 815 Afterglow, #14A, San Antonio, TX 78216 USA

22-year-old female seeks pals especially from the USA & France. Rie, 3-7-24 Kaminukushina Higashi-ku, Hiroshima, 735, Japan

Belgian student, 22, female, would like to correspond with Elfquest and Saint Seiya fans, in English or Japanese. Jessica Bauwens, Sluisstraat 2, 3000 Leuven, Belgium

American male, 30, seeks Japanese, Chinese pen pals (preferably female) for cultural exchange. Please write Joe Sepulveda, PO Box 7009, Cut'N'Shoot, TX 77303

American male seeks postcard collectors worldwide. Will exchange new, unmailed American postcards for new, unmailed foreign postcards. Mail your postcards inside an envelope. PO Box 3361, Salisbury, NC 28145-3361

Dashing young student with diverse interests (from kendo to knitting) seeks brave souls worldwide to aid/accompany her in quest to learn Japanese. Equal opportunity pen pal. Write in English (*ou français*) to Jenny Kuo, PO Box 202005, New Haven, CT 06520 or email: jello@minerva.cis.yale.edu

## Employment seekers

Serious about teaching English in Japan? Contact the schools that are hiring now—by mail, phone or fax. Over 50 job openings per issue, and the most up-to-date school directory available. *O-Hayo Sensei Newsletter*. 1032 Irving Street, Suite 508, San Francisco, CA 94122, USA. Fax: 415-731-1113. Sample issue $5. Information free.

## Employment Opportunity

**WANTED - COMIC BOOK EDITOR** Part-time position in Los Angeles available for individual with experience. Company represents a comic book publisher in Japan. Please send resume and references to the following address: DYNA-SEARCH, INC., 11835 W. Olympic Blvd., Suite 825, East Tower, Los Angeles, CA 90064

# Learn Japanese on Your Own!

Audio-Forum — the Language Source — offers comprehensive self-instructional audio-cassette/book courses for learning Japanese:

- **Beginning Japanese** (by Eleanor Harz Jorden). 8 cassettes (11-1/2 hr.) and 409-page text, $182.50 postpaid.
- **Fast-Track Japanese:** 6 cassettes (6 hr.) and 367-page text, $122.50 postpaid.
- **Executive Japanese:** (3 volumes): Each volume (1-1/2 - 2 hr.) and 160-168 page text, $60.50 each postpaid.
- **Reading Japanese:** 17 cassettes (15 hr.) and 607-page text, $232.50 postpaid.
- **Japanese for Busy People: A Video Guide to Essential Spoken Japanese:** 3 VHS cassettes (120 min.) and 3 study guides, $354. postpaid.

Also Japanese foreign-language feature films, authentic music on cassette and CD, and courses in ESL and 90 other languages. Call or write for free 56-page catalog.

**Audio-Forum, Room G247, 96 Broad St. Guilford, CT 06437 • 1-800-243-1234**

# MANGAJIN VOCABULARY SUMMARIES WITH DIGITZED VOICE FOR THE PC

Now you can get the vocabulary summaries of every issue of *Mangajin* on disk. The program contains a complete listing of all words as published in the matching volume of *Mangajin*, with digitized voice by native born Japanese speakers to assist you in your studies.

**REQUIREMENTS:** DOS 3.2 or higher. COVOX Sound System, Bayware sound adapter, or other MPC compatible sound cards. Program will operate without sound unit. Will operate on Japanese MS DOS or IBMDOS in CHEV US mode. Operates on single disk drive, 3½, 5¼, DD or HD. May be stored on hard drive for faster operation Also available on IOmega M21 (21 Meg Disk).

**PRICE:** Each volume $9.95 plus $2.50 postage and handling for DD or HD Disks. Payment by Postal Money Order or Bank Certified Check only. Make check payable to W&K Software. Special offer of all volumes (1-32) $179 plus $10 special handling. All new volumes available 30 days after date of issue.

***TO ORDER:***

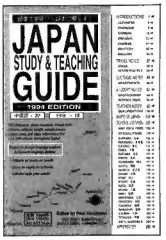
**W&K SOFTWARE**
4535 West Sahara, Suite 105-6J
Las Vegas, NV 89102
Tel: 702-258-1250 • Fax: 702-258-

# The Japan Study & Teaching Guide

## Info on over 600 schools!

**☆ Now in Bookstores ☆**

日本で学ぼう




日本で教えよう

Send $11 US or ¥1200 to:
〒170東京都豊島区北大塚3-18-22

**TOKYO CENTRAL**
3-18-22 Kita Otsuka, Toshima-ku,
Tokyo 170 Japan

*New Version*

# Use Your PC to Master Japanese *and* Chinese

Enjoy learning Asian languages with *Smart Characters for Students*™ word processor and vocabulary tutor. Unlike other word processors, Smart Characters combines reading, writing, translating, and vocabulary study tools to assist non-native speakers who may have only minimal foreign language skills. The result is an effective tool for word processing and foreign language study.

- ☐ Displays *furigana, bpmf,* and *pinyin* in a variety of styles to help you pronounce unknown or forgotten characters.
- ☐ The built-in vocabulary tutor teaches *kanji* and *hanzi* rapidly and effectively so you can read without notes. Create your own lessons and contribute to or select from the User's Group library, including each month's vocabulary from *Mangajin* magazine.
- ☐ Use the word processor to display or create sophisticated interactive hypertext lessons to learn or teach technical topics such as grammar and usage.
- ☐ Write and print any character; over 7700 are included.
- ☐ Handy on-line hypertext references and dictionaries include English notes to speed reading and writing. Optional dictionaries may be added and instantly accessed. The optional radical and stroke dictionary makes a particularly handy *rapid reading tool.*
- ☐ Version 2.5 provides better typography, more dictionary options, and is easier to use. Just $99.95. Call or write for a free brochure.

***Apropos Customer Service**, 8 Belknap St., Arlington, Massachusetts 02174.* ***800-676-4021***

# NIHONGO LEARNING SYSTEMS

漢字かな勉強

**2440 Southwest Cary Parkway, Suite #205**
**Cary, NC 27513**
**Orders/inquiries ....1-800-353-1706**
**FACSIMILE .....1-919-380-1134**
**Prodigy ID .....TWPM00A**
**Internet ID .....TWPM00A@PRODIGY.COM**

## IBM Compatible Software for Learning to Read and Write Japanese

**KANJI RENSHUU** - Supports learning the Kanji learned in grades 1-6 of Japanese elementary school. Stroke order with brush effect, multiple choice quizzes, and On-Yomi/Kun-Yomi display in kana and/or romaji. Includes 881 kanji deemed *ESSENTIAL* by the Japanese Ministry of Education. (996 characters supported in all.) PRICE- **$50**

**KANA RENSHUU** - Interactive program teaches both Hiragana and Katakana. Stroke order supported at the touch of a key with brush effects. PRICE- **$25**

**JUKUGO RENSHUU** - Allows the study of Kanji Combinations. Combinations include Hiragana characters. Customized lists can be built to concentrate on specific areas of vocabulary. Default study list included. PRICE- **$25**

**Graphics** - All 1850 Toyo Kanji plus Hiragana and Katakana in graphics compatible with Brodurbund Software Inc's Print shop Series of programs. Over 2000 graphics in all. Price - **$35**

Prices include shipping and handling. North Carolina residents add 6% sales tax. For free details send or fax name/address to the address above or call toll free and leave the information. For sample diskette illustrating the products, send $4.00 (check or MO) to the address above. Add $4.00 shipping if outside of U.S. Requirements are: DOS 3.3 or higher and EGA graphics or better. Corporate and Educational Site License discounts available. Clip and send this ad for $5.00 off any program. **Savings up to $20 if all packages purchased!**

# Now You Can Play Pachinko On Your Very Own Machine

## Refurbished machines direct from Japan

## Pachinko

Lights flash. Music blares. Sound effects buzz, ping and ring. Suspense mounts as you maneuver whizzing balls through a clever maze of pins at blinding speed. The first time you saw it, you probably watched in dazed wonderment, then you jumped in to try one of Japan's most unique national pastimes. Now you can play on your very own pachinko machine. This refurbished beauty comes with a variety of lights and sounds and has been newly outfitted with an electric ball shooter, volume control and internal animation unit. It's brighter, faster and more exciting than ever!

*This Pachinko machine (shown here with optional oak wood cabinet) is outfitted electronically with more lights and more sound effects, making it more exciting than older mechanical versions.*

### Special MANGAJIN price from the importer!

***Regular price $245, but if you order now and mention MANGAJIN you'll get a special price of...***

DISCOVER MasterCard VISA

**$195.00**

Plus $20 shipping & handling

***These refurbished machines are fully guaranteed for 90 days***

### Accessories

**Includes 200 original pachinko balls.**

Additional balls are just $8 per bag of 100 balls
(Plus $3.50 shipping and handling)

**Authentic Oak Cabinet shown:** $95
(Plus $12 shipping and handling)

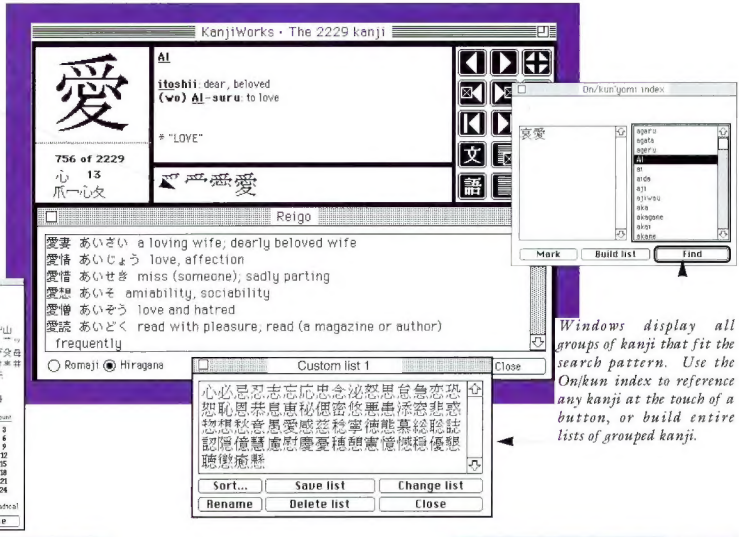
***Winning Pachinko*:** $9.95
A book by Eric Sedensky
(Plus $3.50 shipping and handling)

**GAMEROOM WAREHOUSE**
826 West Douglas • Wichita, Kansas 67203
316-263-1848

# Conquer The Kanji Jungle With The Click Of A Mouse!

*KanjiWorks displays the stroke-order for each kanji. Click on any contained element in the diagram for animated brush strokes.*

*Search for Kanji by selecting any contained element or the stroke count.*




*Windows display all groups of kanji that fit the search pattern. Use the On/kun index to reference any kanji at the touch of a button, or build entire lists of grouped kanji.*

**Orders: 800 - SYS - ASIA**
**Inquiries: 718 - 636 - 6726**
**Fax: 718 - 636 - 6723**

*Introducing*

**KW Advanced $149**
(2,229 kanji, 7,500 compounds)
**KW Intermediate $115**
(2,229 kanji, 4,000 compounds)

**KanjiWorks** is a new language learning aid and kanji dictionary for **Macintosh** designed to make mastering kanji faster and easier than ever before.

**KanjiWorks** features over **2,200** characters, **7,500** compounds, **3,000** example sentences, **animation, kanji quizzes,** and much more, making **KanjiWorks** is the most complete kanji learning aid available for **Macintosh.**

Custom lists permit you to concentrate only on the kanji you want to study. Kanji quizzes drill you on the characters you want to master.

Easy reference by reading, meaning, stroke count, radical, or contained element make referencing kanji quick and easy. Floating windows and search palettes make KanjiWorks fun and easy to use.

One click of the mouse brings up all the kanji with a given radical, element, reading, meaning, or stroke count. Or type in a Japanese character, and put the power of a computer dictionary to work for you.

**KanjiWorks** contains enough kanji, compounds, and example sentences to satisfy the needs of most college-level students of Japanese. And future upgrades to larger dictionaries will help your KanjiWorks grow into a complete desk-top reference set and tutor.

**KanjiWorks** does not require KanjiTalk, The Japanese Language Kit (although they are recommended for superior performance), or any other software.

*ASIAWEST SOFTWARE*
*225 Park Place, No. 1A*
*Brooklyn, NY 11238 ~ Orders: 1-800-SYS-ASIA*
*Inquiries: 718 - 636 - 6726 ~ Fax: 718 - 636 - 6723*

# KanjiWorks